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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

CATALOGUE

OF

THE OBJECTS

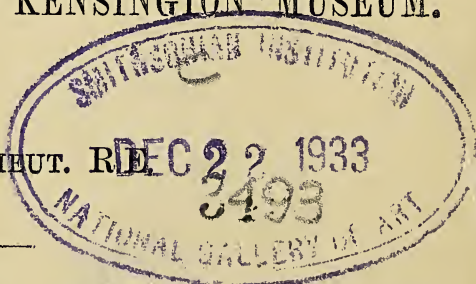
OF

INDIAN ART

EXHIBITED IN THE SOUTH KENSINGTON MUSEUM.

BY

Henry Hardy
H. H. COLE, *Lib.* LIEUT. R.D.



ILLUSTRATED BY WOODCUTS, AND BY A MAP OF INDIA SHOWING
THE LOCALITIES OF VARIOUS ART INDUSTRIES.



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INDIAN ART IN THE
SOUTH KENSINGTON MUSEUM.

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MAP OF INDIA. SHEWING THE LOCALITIES OF PAINTING, SCULPTURE,
AND VARIOUS INDUSTRIAL ARTS. *To face title-page.*

(In this map the areas of Buddhist, Hindu, and Jain art are taken
from the map in Mr. Fergusson's History of Architecture.)

INTRODUCTORY NOTICE.

UP to the present time no work has, I believe, appeared which avowedly deals with the general subject of Indian art.

Mr. Fergusson's well known writings on Indian architecture dispose of an important section, and various papers on some branches of Indian art have from time to time found their places in the journals of the Asiatic Societies ; but, as far as I have been able to ascertain, no concentrated effort has been made to bring together the facts of the subject as they are at present known. Even in a descriptive catalogue such as this, the work is, I believe, the first effort to put together some of the accessible facts. I have doubtless fallen into a number of errors, and readers of this imperfect review will, I hope, give me the benefit of their corrections and assist in rendering it more accurate. In collecting information I have derived material assistance from the works of Mr. Fergusson and Major-General Cunningham, as well as from the various Indian histories written by Elphinstone and Briggs. The following are some other works which have supplied me with information :—

Balfour's Encyclopedia.
Blockmann's Translation of the *Ain-í-Akbarí*.
Records of the Government of Bombay (No. 83, New Series).
Journal of François Bernier.
Bromley's History of the Fine Arts (1793).
Buchanan's Travels in Mysore (1800).
Coleman's Mythology of the Hindus.
Reports on the Exhibitions of 1851 (London), 1862 (London), and 1867 (Paris).
Finch's Travels (1611).
Voyage of Ralph Fitch to India, 1583.
Report on the Pottery at the International Exhibition, 1871, by Mr. Drury Fortnum.
Major A. R. Fuller's Translation of the *Taricht-í-Firuz-Shahí*.
Garrett's History of India.

Owen Jones' Principles of Ornament.
 Hamilton's Description of Hindustan.
 Private Journal of the Marquis of Hastings (1815).
 Bishop Hebers' Indian Journal.
 Hügel's Travels in Kashmir, translated by Major Jervis,
 1845.
 Diary of Captain Knight in Cashmere and Thibet (1863).
 Latham's Ethnology of India.
 Lübke's History of Art.
 Les Monuments Anciens et Moderne de l'Hindustan, par
 M. Langles.
 Albert de Mandelslo's Voyages and Travels in the East Indies,
 1638.
 Martin's Eastern India.
 Von Orlich's Travels in India.
 Dr. Royles' Lectures on the Arts and Manufactures of
 India.
 Annotations on the Sacred Writings of the Hindus by
 Edward Sellon.
 Tavernier's Travels into India, 1651.
 Thornton's Gazetteer of India.
 Mr. W. Tayler's Paper on Rosaries—Journal of the Society
 of Arts.
 Mr. Taylor's Descriptive and Historical Account of the
 Cotton Manufactures of Dacca.
 Digby Wyatt's Industrial Arts (1851).
 Dr. Forbes Watson's Textile Manufactures and Costumes of
 the People of India.
 Marco Polo by Colonel Yule.

From what I have myself seen in India, and from the
 Indian collections exhibited at various times in this
 country I have been enabled to make myself acquainted
 with the localities of modern art. Dr. Birdwood has
 afforded me much valuable information, particularly on
 the subject of modern Indian productions, with which,
 from his connexion with the Bombay Asiatic Society and
 Museum, he is well acquainted.

H. H. COLE, Lieut. R.E.,
 Late Superintendent
 Archæological Survey of India,
 North Western Provinces.

May 1874.

P R E F A C E.

1. It is scarcely an exaggeration to say that India is to the people of England an unknown land. The empire we have founded there is known in its true light only to the few, while the many pass by all that relates to it but with the vague idea of a distant and barbaric splendour. Here and there may be met those whose lives have been spent in that country, or whose thoughts have been specially directed to its history, languages, or productions. But the absorbing interests of European social and political life choke the tiny and intricate streams of information not yet directed into one broad channel.

2. Apart from any other consideration the possession of British India will always place England among the foremost nations of the world. Races and religions which were once in active warfare with each other now exist peaceably side by side, and order prevails where once countless human beings suffered the cruel infliction of life under miserable and corrupt governments. But much remains to be done before we can approach any feeling of rest in our efforts for the well being of the peoples of India. Perhaps among the highest of these aims is the creation of a true knowledge of these millions of people, depending upon us and upon the labours of our fellow countrymen working for them in the government of that country. The deeper our sympathy with them the greater the chances of ultimate good to all ; but not until a national thirst is excited for knowledge of all that relates to India and its inhabitants can we expect to rule that country with the highest human wisdom.

3. Those whose privilege it has been to see for themselves this great dependency, labour incessantly to dispel the ominous ignorance of everything connected with the country which undoubtedly prevails among us. Among the many ways in which we may hope to effect this high aim, not the smallest is the attempt to familiarise the people of England with the productions of India, and it is

in this that the value of such collections as that under review consists. Centuries before the Englishman set foot in India, systems and modes of art grew and flourished which have passed out of active existence. By studying the art and production of India—inseparable from the history of nations—we learn not a little of its people themselves. Again, referring to the question in a more practical aspect, a knowledge of the artistic resources of India may bear not inconsiderably on the commercial interests of this country and of the East.

4. By the suggestiveness of Indian art objects, the vulgarities in European art manufactures may be corrected. Monsieur Blanqui, reporting on the Great Exhibition of 1851, observes:—"Les produits de l'Inde Britannique méritent l'attention du technologue autant que celle du philosophe et de l'économiste. Il y a vraiment un art Indien qui a un cachet de distinction comme l'art français, et de plus une originalité souvent élégante et de bon goût." "Cette brillante partie de l'Exposition a produit l'effet d'une révélation. Elle a été si complète, si riche, si bien agencée, qu'elle représentait l'Orient tout entier depuis les temps les plus reculés jusqu'à nos jours.—Les Indiens sont les Français de l'Orient pour le génie industriel ; il ne leur manque que nos connaissances positives ; mais ils sont aussi artiste dans leur genre que nos plus habiles dessinateurs de Paris, de Lyon, et de Mulhouse." * * "C'est tout un monde industriel nouveau pour nous, par son antiquité même, qui remonte aux temps héroïques, et par son carac-

* The Portuguese were the first Europeans who acquired any dominion in Hindustan ; and supported by the authority of the Pope, they contrived for nearly a century to monopolise the trade by the newly discovered route by the Cape of Good Hope. They were long engaged in warfare with the Muhammadan rulers of Bengal, and did not succeed in establishing agencies till the end of the 16th century. Meanwhile the English gradually recovered from the terror inspired by the Papal authority, and began to compete with the Portuguese for the trade with India, and in consequence of the interest excited, the first British East India Company was formed, which in 1600 was established under the name of the Governor and Company of Merchants of London trading into the East Indies. (See Digby Wyatt's *Industrial Arts*.)

In the early part of the 17th century, the Dutch and other European and Asiatic merchants carried on an active traffic to Ahmadabad where the greatest variety of the rich gold and silver flowered silks were manufactured, as also silk and cotton goods of every description, and exported from Cambay, which was then the sea port of this metropolis. The trade in indigo was then great, and here the best workmen in steel, gold, ivory enamel and mother of pearl were to be formed. It was also noted for excellent paper and lacquered ware ; but of all this extensive commerce few traces are now to be found, if a few kincabs and some lacquered ware ornamented with gold and palanquins be excepted. The painters were famous, but have declined with their city. (See Hamilton's *Description of Hindustan*.)

tère d'originalité à nul autre semblable. Depuis le commencement de l'Exposition, nous voyons tous les jours apparaître des produits nouveaux, plus admirables les uns que les autres, et qui attirent au plus haut degré l'attention des visiteurs." "L'art indien mérite en effet cette préférence : il ne ressemble à aucun autre. Il n'a point la bizarrerie du goût chinois, ni la régularité grecque et romaine, ni la vulgarité moderne ; c'est un art à part, conséquent avec lui-même, plus sobre qu'on ne pense jusque dans ses écarts, et qui semble n'avoir jamais varié, ni emprunté quelque chose à autrui. Dans la céramique il est plein de grâce et de simplicité."

Asiatic art.

5. "The characteristic of Asiatic arts is simplicity in the mode of production. With rude implements and by coarse means arduous tasks have been achieved, and the most finished results have been obtained, which for a long period were scarcely equalled and have but recently been surpassed by polished artificers and refined skill in Europe."* For what period these arts continued unchanged and how far back they date in India is involved in much obscurity. The destruction of authentic data in early history is due to the political revolution occasioned by changes of religion and to the rancour of sectarian zeal—hatred of Brahmans for Buddhists and of Muhammadans for Hindus. The first revolution that we hear of is the Brahmanical crusade under Rama against the aboriginal races (Rakshasas and Demons). Each province had its own wild race of aborigines. His- Aborigines. tory does not enable us to ascertain the exact period of the introduction of the Indian branch of the Aryan tree into the region of the Hindu Kush and of its extension into the sub-Himalayan belt towards Hastinápúra. According to Mr. Caldwell the tribes who peopled Northern India were of Scythian or Mongolian origin when the Aryans or Sanskrit-speaking Brahmans arrived. These tribes were driven south towards Madras, and the languages still spoken there, viz., Tamil, Telugu, Canarese, Tulu, Tudara, Kota, Gond and Khund, are derived from them. The Vedas The Vedas. or Vedic hymns are supposed to have been composed about the same time as the book of Genesis *i.e.* 3,300 years ago, and in them mention is made of the deluge as occurring 1,500 years before their time. The geography, as indicated in these hymns, confirms the theory that the Aryan

* Mr. H. T. Colebrooke's address to the Asiatic Society.

race migrated from Asia, and fixes the date at 17 centuries before the Christian era. They support also the idea that the Aryan hordes entered India by the north-west, dwelt during the Vedic period in the Panjab, and migrated or rather fought their way into Central India during the five centuries that succeeded. From the frequent mention of the Sursútti and other rivers we learn that the Panjab was the locality of the Vedic Aryans, and we learn from their hymns of the existence of cities, of commerce, merchants, sailors, of weapons of wood and iron, of chariots, heralds, travellers and inns for their accommodation.

Aryan civilization.

6. The early civilization of India appears due to the natural fertility of the country, and to the peculiarity of its climate, which enables its inhabitants annually to obtain two harvests off the same fields. Thus they sow wheat, barley, pulses, and oil seeds in the autumn, and gather the crops in the spring of the year; while rice, the great and other millets, with numerous pulses, are sown at the beginning of the rainy seasons in June, and reaped at their conclusion in September. This facility in procuring food both for themselves and their cattle must early have afforded leisure to many to pursue the arts as well as to cultivate literature.

7. India was little known to the Greeks until Alexander's expedition, about 327 years before Christ. The following particulars selected from the early descriptions of India, by Arrian and other authors, will shew how nearly the ancient inhabitants resemble the present. 1. The slender make of their bodies; 2, their living on vegetable food; 3, distribution into sects and classes; 4, marriages at seven years of age, and the prohibition of marriages between different castes; 5, the men wearing earrings and party coloured shoes, also veils covering the head and part of the shoulders; 6, daubing their faces with colours; 7, only the principal persons having umbrellas carried over them; 8, two handed swords, and bows drawn by the feet; 9, the manner of taking elephants the same as at present; 10, manufactures of cotton of extraordinary whiteness, and the plant named carpas-us, as at present; 11, Monstrous ants, by which are meant the termites or white ants; 12, wooden houses on the banks of large rivers to be occasionally removed as the river changed its course; 13, the tala or tal tree, a kind of palm; 14, the banyan trees, and the Indian devotees sitting under them.*

* See Hamilton's Description of Hindustan.

8. In the second century, we meet with a far more minute and accurate account of Indian commerce than at any earlier period in the "*Periplus of Erythiava Sea*, by Arrian, a merchant and mariner of Alexandria. It is indeed impossible to over-rate the value and importance of this interesting nautical journal, describing as it does, from actual observation, the coast of the Red Sea to the western parts of India, and furnishing, from authentic information, accounts of the province of Bengal, and many of the central and southern parts of Hindostan. Arrian mentions "The Gangetic muslins, which are the finest manufactures of the sort, and which were obtained from a certain mart on the banks of the Ganges." He further describes as articles of trade, coarse, middle and fine cloths, both plain and striped, coloured shawls and sashes, coarse and fine purple goods, pieces of gold embroidery, spun silks, and furs from Serica, pearls, diamonds, rubies, onyx, perfumes, and spices; lac, indigo, sugar, steel, &c., and it is reasonably inferred by Heeren that all these objects, though not before minutely described, had long been exported by the Hindus.*

9. Before the days when Alexander of Macedon sought to add to his triumphs the conquest of the eastern world, India had been pronounced by Herodotus to be the wealthiest and most populous country on the face of the earth. The subsequent history of commerce has proved the correctness of his assertion. Yet, though endowed with a soil and climate on which nature has poured forth her choicest gifts with the most partial profusion, and at the same time boasting a civilization even far beyond the limits of authentic history, it is remarkable that India has never been thoroughly explored till within the last century.

10. Although it is now well ascertained that India was the country from which the Phœnician pilots of king Solomon's fleets "brought gold and silver, ivory, apes, and peacocks," inasmuch as the original designations of these various importations are not Hebrew, but Sanscrit, yet even so late as the days of Herodotus the knowledge of that country was extremely limited.

11. The development of the plans of Alexander was not lost sight of under the enlightened government of the Ptolemies. By the establishment of the port of Berenice on the Red Sea, goods brought from the East were conveyed by caravans to Coptus, on the Nile, and hence to Alexandria; thus Egypt became the principal point of com-

* See Sir D Wyatt's *The Industrial Arts*;

munication between India and Europe. Meanwhile the Persians, notoriously addicted to refined and effeminate luxuries, could by no means dispense with the costly productions and elegant manufactures of India.*

12. At the present time there are not many traces left of the preceding Turanian races which inhabited the plains of India, but in isolated regions are such people as the Mundas, Urauns, Gonds, Bhils, and Jharus and Boksas of the Nepal Terai. Sub-Himalayan races are closely affiliated one to another, and are of northern origin. Tradition points to their having crossed the Himalayas about 1,300 to 1,400 years ago. The physiognomy of these races exhibits the Mongolian type, and only one out of ten tribes has made any attempts at cultivating the fine arts, in which chiefly the Chinese models have been followed. From remote ages the Bhils have been recognised as a distinct people and in a Sanskrit vocabulary about 700 years old the term "Bhil" is used to denote a particular race of barbarians subsisting chiefly on plunder and found more particularly in the mountainous tracts along the Narbudda. Still earlier mention of this race is made in the "Mahabharata" where the Bhils are minutely described and a long and fabulous account is given of their origin; but although frequently noticed in the Muhammadan histories of Malwa and Guzerat, as a powerful nation inhabiting the mountains and forests of Meywar and Udeypúr, yet the most ancient records of Khandeish merely allude to the residence of the tribe in small numbers on the northern boundary of the province. The Bhils have been driven to the rocky ranges of the Satpúra Vindhya and Satmalla, and amidst the woody banks of the Mahí, the Narbudda and Taptí. The common Khandeish Bhil considers it degrading to engage in any mechanical craft, and his antecedents for so many years have been those of a robber and a free-booter, that no traces are left of the ancient artistic instincts of the race before the Aryan immigration. General Cunningham's geographical division of India fairly distinguishes the different periods of Indian art and serves as a broad classification of the numerous styles which have left their marks on the country. He deals with three periods:—the *Brahmanical* which includes the spread of the Aryans over the northern portions of India from their first arrival in the Panjab to the rise of Buddhism, and which would comprise the earliest section of the history of the Aryan race, during

The Bhils,

Periods of
Indian art.
(Panjab.)

* See India in the Fifteenth Century, by R. H. Major.

which time the religion of the Vedas was the prevailing belief of the country:—the *Buddhist* period which includes the history of the rise and decline of the Buddhist religion and art, from the era of Buddha to the conquests of Mahmud of Ghazni, during which time Buddhism was the principal religion:—the *Muhammadan* period which embraces the rise of Muhammadan power, from Mahmud of Ghazni to the battle of Plassy or about 750 years, during which time the Mussalmans were the paramount sovereigns.

13. It will be found frequently pointed out in this review that the merit of Indian colouring and ornament lies in the instinctive tendency which most natives possess to follow true principles of decorative art. These principles have been enunciated by Mr. Owen Jones, and are published for the use of students under the authority of the Science and Art Department. The general principles of decorative Art are as follows:—

I. The decorative arts arise from and should properly be attendant upon architecture.

II. Architecture should be the material expression of the wants, the faculties, and the sentiments of the age in which it is created.

III. Style in architecture is the peculiar form that expression takes under the influence of climate and materials at command.

Aryans.

14. The first immigration into India of which any authentic record exists has been stated to be that of the Aryan race. It started from Ericene Veejo, and gradually spread to the south-east over Aryya-vartta, the northern plains of India, and to the south-west, over Iran or Persia.* In both countries the people of this race were attached to the worship of the sun. In Persia fire was constantly kept burning and the practice has been continued down to the present day by the Parsees. In India the religion of the Aryans was under the priesthood of the Brahmans, who taught the doctrines contained in the Vedas which demanded the reverence of the elements of air, water, and fire, and the practice of sacrifices and chanting of hymns. The hereditary Brahman priesthood was possessed of considerable intellectual qualities. The great peculiarity of the system lay in the doctrine of a series of mortal existences, which they held

* See General Cunningham's *Bhilsa Topes*.

mankind to be destined to pass through, for better or for worse, according as the tenor of man's various existences on earth had been virtuous or sinful. The higher stages of perfection could, however, only be attained at death with the greatest difficulty ; and not without the endurance of painful mortifications could the most virtuous obtain his final release, by the absorption of his spirit into the Deity. The Swastikas on the other hand were opposed to the Brahmanical doctrines, and taught men to believe that existence had a complete end when the soul was disconnected from the body.

15. The Aryans were thus much perplexed between such conflicting systems, and were more taken up with religious controversy than with the practice and development of the fine arts. Their intellectual powers were directed to sacred writings, of which the Vedas are the most important. They held their supremacy over the Indian continent for nearly 15 centuries, but the native tribes under the leadership of Sakya Muni seceded from the teachings either of the Brahman priesthood or the rationalistic Swastikas, between whose doctrines they were sadly troubled in mind. According to the doctrines of one religion the chance of attaining incorporation with the Deity appeared but remote, and according to those of the other there was no better prospect than entire annihilation, and an end to existence after death.

Buddhism.

16. Between two such religious theories as these the success of the more rational Buddhistical faith was secured, and the uprising of the numerous Turanian populations (whose instincts were against hereditary priesthood and caste) against the caste-loving Aryans, resulted in a revolution both in religion and artistic taste, and a faith became established which has been defined as producing monastic asceticism in morals, and philosophical scepticism in religion. The advent of Sakya Muni, the first mortal Buddha, was the commencement of a new era of art. Topes or Tumuli of Krakuchanda, Kanaka, and Kasyapa existed before Sakya, but now the life of the great Buddhist prophet and the events in the lives of his successors, supplied motives for the erection, and offered subjects for the ornamentation, of monuments, much in the same way that the symbols and history of Christianity have supplied the themes for artistic works in the western hemisphere. Episodes in the life of Sakya Muni have so often formed the subjects represented in Buddhist bas-reliefs and paintings, that a sketch of his

life and the progress of the religion which he taught is here given.

17. The father of the prophet was Suddhodana, Rajah of Kapila [a place near the modern city of Gorakhpúr in the North-Western Provinces of India] and a descendant of the Solar race. His Queen Maya fell asleep in her palace surrounded by attendant women who fanned her, and with the chaoris of state brushed away flying insects. She dreamt that the sacred Chádanta Elephant descended from heaven and touched her, and on waking related what she had dreamt.* The dream was regarded as a divine conception and incarnation of her son Prince Siddhartha who afterwards became Sakya Sinha, the great teacher of Buddhism.

18. The prince up to his 30th year was engaged in the pursuit of human pleasures, but a series of four predictive signs stirred up in him the desire to remodel his mode of life and to work out the philosophy of the right religion. On one occasion he was driving in his chariot when he suddenly saw an old decrepid man, and the sight produced the reflection that man whether prince or peasant is subject to decay. On a second occasion and four months later he met a diseased wretch, and he returned reflecting that man is subject to disease as well as decay. On a third occasion four months later he met on the road the body of a dead man, and this caused him to be struck with the reflection that man is subject not only to decay and disease but also to death. On a fourth occasion and four months afterwards he met a priest whose great healthiness of body and cheerfulness of mind made him come to the conclusion that the most proper life was that which was wholly dedicated to the study and service of religion. He then determined to leave his wife Yasodará and his son Ráhula, and to abandon the pleasures and idle luxury of his father's court in order to become a wandering ascetic. At first he sought to bring his mind into the right condition by the silent abstraction and contemplation of the divine essence. He then devoted himself to the study of the workings of nature, and then tried the efficacy of severe penance and mortification of the flesh. This produced, however, weakness of the body and of the mind, and finding that such were hindrances to the discovery of Buddhahood, he took to good food and resumed his pilgrimage, resolved to work out the great problem by other and more efficacious means. His

* A representation of this dream is to be seen on the eastern gateway of the Sanchi Gate, a east of which is erected in the south court at the Kensington Museum. The Elephant is shown touching the feet of Maya with his trunk.

next act was to pass seven weeks in silent meditation under the Bodhi tree, the Nigrodho tree, the Machalindo tree, and the Rajayatana tree, and in the year B.C. 588 he found himself in a condition and prepared to preach Buddhism which inculcated the efficacy of faith and works, and the immeasurable reward of final emancipation from this world and absorption of the soul into the infinite divinity. The death of Buddha occurred in January 543 B.C., when he had reached the good old age of 80. On his death bed he thus addressed his disciples and followers: "Bhikshús, " should there be anything doubtful or incomprehensible " regarding *Buddho, Dharmo, Sangho, Maggo, or Pati-padá, inquire."

19. When the great Teacher died his doctrines had been firmly established. His remains were distributed among eight cities, and the charcoal from the pile on which his body was consumed by fire was given to a ninth city. The great purity of his religious system, as compared with the corruption in the Brahmanical religion of that time, accounts for the easy success of his doctrines, which had become established in India during the short period of 45 years. Buddhism and Muhammadism are two of the most successful religious theories which the world has seen; but whilst the Korân appealed to the passions of humanity, and thereby gained a greater number of followers in a shorter time, the doctrine of Sakya Muni was of a much more elevated and higher class of philosophy and appealed to the intellect. Whilst Muhammad converted by dint of violence and the use of the sword, Buddha conquered men's prejudices and brought conviction and belief to their minds by the use of words of persuasion and by weighty argument.

20. The first synod was convoked after the death of Sakya in 543 B.C., by *Kasyapa* one of Buddha's five disciples, and he selected 500 holy mendicant monks. These first set to work to repair the vihars or monastic institutions erected during the life of Sakya Muni, and then they assembled at Rajagriha to rehearse the doctrines of Buddha. From this time down to the year B.C. 519 the progress of the religion was slow but sure. Women were admitted as ascetics, and to this fact may partly be attributed the success of the monastic institutions.

* Buddha, Dharmma, and Sangha are the three elements of the Buddhist triad. Buddha means the supreme essence of the intelligence, *i.e.* mind, creator of all things. Dharmma signifies material nature, *i.e.* matter or law of Buddha. Sangha means the union of Buddha and Dharmma in the world, or the congregation of the faithful.

Buddhist and
Muhammadan
religions.

Restoration
of Vihars.

21. The dress of the ascetics both male and female, as may be seen from the bas-reliefs on the Sanchi gateway in the large south court, required the right arm to be bare. From a study of the different subjects there sculptured, which include all kinds of occupations of a rural and domestic character, it will be seen that these ascetics are not represented with their capes or mantles when at work in the field. At religious meetings all the robes were worn, but in the woods and when engaged in abstraction they are represented as naked to the waist. Women are always represented as naked from the waist to the feet; and it would appear that the Buddhists in the midst of all their rigorous life were not sensible of any breach of modesty in this nudity. All Buddhist ascetics were called *Srāmana*; *Bhikshus* were the mendicants who begged their daily food; and the first class of monks were *Bodhisatwas*. These latter could not be regenerated and enjoyed the highest mortal rank that could be obtained before the attainment of Buddhahood; *Bhikshu's* went bareheaded; but *Bodhisatwás*, as well as monks of a lower grade, wore a cap. A *Bhikshu* was allowed six articles for daily use: an alms dish, a vessel for food, an ewer, a walking staff, a razor, a sewing needle, and a waistband.

Dress of
Buddhists.

22. After Sakya Muni's death the religion was directed by a series of learned monks or *Arhans*, and about the year 453 B.C. one of these monks, *Rewato*, had occasion to convene a second synod in order to pass sentence on a set of 10 indulgences which some Buddhist priests attempted to render lawful, and 700 monks assembled and pronounced a sentence against them. To carry this sentence into effect it was found necessary to degrade 10,000 monks, who being refractory formed themselves in a separate sect called the *Mahāsanghika* heresy. Between the years B.C. 443 and 343 no less than 17 schisms arose, and the original purity of the religion became corrupted and destroyed. In the year B.C. 316 *Chandra Gupta* consolidated the worldly power of the Buddhist community by driving out the Greeks from the Panjab. He became king of the whole of the northern portion of India from the river Indus to the mouth of the Ganges, and established his capital at Pataliputra, which was in the vicinity of the modern town of Patna on the Ganges. At his death in B.C. 291 his son *Bindusára* succeeded to the throne. This king was succeeded by his son *Asoka*, who in the early part of his reign threw all his energies into striving for military glory and into the conquest of the whole of the northern part of India.

Progress of
Buddhism.

Asoka's build-
ings.

Spread of
Buddhism in
neighbouring
countries.

When, however, he had attained his object he commenced the study of the Buddhist faith. This change in the nature of his occupation acquired him the name of *Dharm-Asoka* or Asoka the virtuous, previously he had been known as *Chand-Asoka* or Asoka the furious. He first set himself to re-distribute the relics of Sakya, and according to the Mahawanso he is said to have directed the erection of 84,000 vihars or monasteries, and the building of numerous topes to contain the sacred relics. He next set himself to promulgate the religion of Buddha by engraving edicts on rocks and stone pillars in different parts of India. Of the rock inscriptions three well-known ones have been found at Dhauli in Kattack, Girnar in Gujerat, and Kapurdigiri near Peshawar. Stone pillars bearing inscriptions have been known to exist at Allahabad, at Mirat, in Kumaon, at Sankissa and at Sanchi. The third synod was assembled by Asoka for the purpose of expelling the heretics who had succeeded in getting into the monasteries, and as many as 60,000 are said to have been expelled in the year 241 B.C. Missionaries were also sent to spread the religion in foreign countries, *i.e.* to Kashmír and Peshawar, to central India, to Mewár, to northern Sind, to the Maháratta country, to Kabúl to the country of the Himalayas, to Siam, and to Ceylon. In the year 222 B.C. Asoka died, and the kingdom was subdivided amongst his descendants. *Jaloka* a son who had reverted to the Brahmanical faith took Kashmír; *Sujasás* another son took Pataliputra the capital of central India; *Kunala* another son took the Panjab; and a fourth son *Rahanman* became king of Ava. From this time India came under the dominion of Indo-Scythians until the Gupta dynasty in 319 A.D. became established by *Maharajah Gupta*, and the reigns of a succession of these kings saw the gradual decline of Buddhism. People flocked to the monasteries and the life of a monk was considered the only means of attaining Buddhahood. Thus these establishments became of huge dimensions, and rich properties were devoted to their support. The rise of Brahmanism and the avarice of kings combined to compass their downfall, and about the eighth century, when the Delhi and Kanouj kings came into power, the fall of Buddhism in India was rapid. Although extinct in that country it continues to flourish in Thibet, Nepál, Ava, Ceylon, China, Siam, and Japan, and the number of its votaries exceed 200,000,000 in those countries.*

* India beyond the area of Hindustan is chiefly a great religious influence, so far as it is Buddhist, just as the western or Semitic religions are chiefly

Buddhist Art.

23. The influence of the Buddhist religion on Indian art has been of a very marked and important nature. Sculpture was applied to Topes, Chaityas, Viharas, and to the capitals of some of Asoka's edict pillars. Paintings were used in the decoration of the interior of caves. Pottery was sometimes of an ornamental description, and relic boxes were carved. A relic box made of steatite, dating from the end of the third century before Christ, was found in a tope at Sonári, near Sanchi, and is exhibited on loan at the Kensington Museum by Colonel Maisëy. It is a curious specimen of early Buddhist art, and is profusely but coarsely ornamented with incised elephants, and horses and winged animals. The shape is very similar to the modern brass lota used by natives to carry water, which shows how tenaciously the old forms have been preserved and handed down.

24. The sculptures which cover the four stone gateways Sanchi Tope. surrounding the great Buddhist Tope at Sanchi are wonderful records of the state of art in India at the period of the commencement of the Christian era.* In themselves, as works of art, they testify to the superior skill then possessed by

forces so far as they are either Christian or Muhammadan. Yet India, at the present moment, is no Buddhist country at all. Neither are Palestine and Asia Minor Christian; yet it was in them that Christianity arose. The country that propagates a creed is not always the country that retains it. The country that propagates a creed is not always the country that originates it. Neither Greek nor Latin Christianity originated in either Greece or Rome. There is no Buddhism, *eo nomine*, in continental India at the present moment, though there is plenty of it in the island of Ceylon, and remains of it, as well as existing modifications, on the mainland. (See Latham's *Ethnology of India*.)

* In the large South Court of the Kensington Museum may be seen a plaster facsimile of the eastern gateway of the Sanchi Tope, together with painted illustrations of the tope and the mode of conducting the casting operations.

The tope is situated on the top of a sandstone hill about 300 feet above Sanchi. It consists of a solid dome of stone and brick 121 feet in diameter and 62 feet in height. This is surrounded by a stone railing at a distance of 9 ft. 6 in. and four stone gateways were added to it. The Dome dates from about 500 B.C. The stone railing is probably 250 years later, and the gateways were erected about the commencement of the Christian era.

This cast was made in the winter of 1869-70, under my direction by Sergeant Bullen, R.E., Corporal Jackson, R.E., Corporal Heath, R.E., and nine native modellers. Our party left Calcutta 10th December, 1869, and Jubbulpore on the 13th, where the materials, tools, plaster of Paris, &c., weighing in all 28 tons, were transferred to country carts drawn by bullocks. Sixty carts were procured at Jubbulpore, and on 20th December the march was commenced to Sanchi about 180 miles distant. On 7th January 1870 Sanchi was reached and the work of casting commenced.—The cast was completed on the 21st February 1870 and reached London, via Hoshangabad, Bombay, Suez Canal, and Liverpool, early in June. Three copies were made by October of the same year.—The process of making elastic moulds with gelatine was

native sculptors as compared with the native productions of modern times. The subjects of the various panels show that the art of the jeweller and of the embroiderer were then well known and practised with much success. Elephants and horses are represented covered with housings and trappings of embroidered patterns, their character and application being in many respects similar to those of the

employed both at [Sanchi and in the repetition of copies in London. The painted illustrations, which are exhibited near the gateway, show the positions of the gateways round the tope—of the encampment near the tope—and of the difficulties besetting the transport of materials, &c., from Jabbalpūr to Sanchi.

The following is the description of the sculptures on the gateway by Major-General A. Cunningham, R.E., Director-General of the Archæological Survey of India.

FRONT.		BACK.	
<i>Upper Architrave</i> —Worship of Topes and Trees.		<i>Upper Architrave</i> —Worship of sacred Trees.	
<i>Middle Architrave</i> —Horses carried in procession to worship Buddha's foot-prints.		<i>Middle Architrave</i> —Assembly of various animals to worship the Bodhi Tree.	
<i>Lower Architrave</i> —King dismounting from his elephant to worship the sacred Bodhi tree, attended by standard bearers and musicians.		<i>Lower Architrave</i> —Wild elephants presenting flowers to the great Tope at Rāmagrāma. See Fa Hian, c. 23, by Beal; and Hwen Thsang, by St. Julian, vol. ii. p. 326.	
LEFT PILLAR.		RIGHT PILLAR.	
Front.	Inner Face.	Inner Face.	Front.
Men in adoration. Men in adoration.	Women preparing food. — Altar in middle, surmounted by umbrella. — Sheep, oxen, and buffaloes in front.	Royal procession worshipping tree.	Two princes attended by women.
Men worshipping the Bodhi tree with Buddhist symbol below.	(?) Spontaneous ignition of the funeral pile of Buddha on the bank of the Ajativati river.	Maya's dream of the white elephant.	All the sculptures on this face represent two Princes attended by women, two with royal umbrellas, others with cow-tail chowrees, others dancing and singing.
Three men in a boat crossing a river.	Ancient Tope. Ascetic life of Buddhist Monks.	Procession of Prince in chariot through city gateway, preceded by musicians, and mace bearers, and followed by horsemen and elephant riders.	
Royal procession. — Prince in chariot passing out of the city gate.	Porter or sentinel.	Porter or sentinel.	

present day. Women are represented as wearing the small and large pendant like those that may now be bought in any bazar for a few rupees. Bangles appear frequently in the sculptures worn both by men and women, and necklaces appear to have been worn as an insignia of rank or office and by both sexes. The foliated details of the portions of the gateways which alternate with and surround the panels of figure bas-reliefs, demonstrate the capacity of the sculptor for conventionalising various natural forms. Their style is often full of ingenuity and clever rendering and this style of ornament has been handed down and preserved up to the present time with greater success than any other branch of art practised in India.

25. There is reason to believe that Buddhist art was a good deal influenced by that of the Græco-Bactrians. The Greek colonies in the Panjab have left a number of carvings and coins so far south-west as Mattra, and the exceptional excellence of the Sanchi bas-reliefs suggests that Greek masons, or possibly designers, may have been called in to assist the great work. These bas-reliefs were executed between the end of the third century B.C. to about 78 A.D. From what may be studied at Sanchi and in other parts of India, it appears that the activity of Asoka in promulgating the Buddhist edicts was the occasion of the first and most important impetus given to sculpture in stone. Previous to his time it may fairly be assumed that sculpture had been confined to wood, and that ornament had consisted either of painting or sculpture in perishable material.

26. That the power of delineating human and other forms was *formerly* greater than is now evinced by the modern Hindu sculptures, is proved by the excellence of the carvings which still exist in the capitals of the edict pillars and in the Sanchi bas-reliefs. The art must have first taken expression in wooden forms and then passed gradually to lithic forms. The period included between the years 250 B.C. and 950 A.D. saw the progress and the decline of Buddhist art as well as the rise of Hindu art and its attainment to the greatest perfection.

27. The earliest known Buddhist paintings exist in the ^{Buddhist paintings.} Cave monasteries at Ajanta, and some of them are so complete as to have enabled Major Gill to make copies. Painting with the Buddhists never rose to such perfection as sculpture; their instincts, which were for form, rose far in advance of those for colour. The same may be said to be true of the Hindus, who have never developed any important result in painting except as a decorative art.

28. Buddhist art was no doubt influenced by foreign styles at its birth, and it has had affinities with that of other nations during its progress. Hindu art is, however, as far as is known, perfectly indigenous, and its styles reproduce the thoughts and aspirations of the country, as revealed in its religious beliefs and history, of the different periods of the last 10 or 12 centuries.

Hindu Art.

29. As distinguished from Saracenic art, the broad principles of Hindu art are the horizontal treatment in construction and in ornament, and the free use of figures and representations of animals. The quality of imagination, which pervades the existence of the Hindu and causes the history of his religion to melt into tradition, precludes direct imitation in the matter of ornament. Hence ornaments are strictly conventional, and even the representation of human figures and gods is frequently of a conventional character. The system of Hindu ornament is full of fancy, free and yet curved, for the ruling spirit of structural fitness rigidly controls the areas of freedom and brings them into subjection and propriety. The varieties of Hindu ornament as applied to useful objects and distinguished from architectural ornament has got to be a good deal assimilated over India, and difference of styles is maintained chiefly in buildings. There are, however, certain marked differences existing in the styles of certain localities. The Hindu Dravidian style prevailed south of the Kistnah, and exhibits great beauty of detail and grandeur of form in a great number of buildings, and the character of the ornament in vogue for Madras jewellery and carved work owes to it its origin. The northern Hindu art is of a lighter and more elegant character; that of Kashmir shows a singular amount of elaboration combined with good design, and the metal work, embroideries and decorative arts, which were imported by the Moguls, are much influenced by the local architecture of the Valley. General Cunningham tells us that: "The architectural remains of Kashmir are perhaps the most remarkable of the existing monuments of India, as they exhibit undoubted traces of the influence of Grecian art." * * "The superiority of the Kashmirian architecture over all other Indian buildings would appear to have been well known to the Hindus themselves, for one of their names for the people of Kashmir is Shástra-Shilpina, or

* General Cunningham's Temple of Kashmir.

‘architects,’ a term which could only have been applied to them on account of their well known skill in building. Even now the Kashmírís are the most expert handicraftsmen of the East, and it is not difficult to believe that the same people who at present excel all other Orientals as weavers, as gunsmiths, and as calligraphers, must once have been the most eminent of the Indian architects.”*

30. In order, however, to understand Hindu art the very first point to study is the mythology, which in every species of Hindu figure ornament is largely reproduced. There is no country where religion is so constantly brought before the eye as in India. Every town has temples of all descriptions. To these temples votaries are constantly repairing to hang the images with garlands and to present them with fruits and flowers. The banks of the river or of the artificial sheet of water, on one of which every town is built, have often noble flights of steps leading down to the water, which are covered in the early part of the day with natives performing their ablutions and going through their devotions immersed to their waists.

Influences of
the Hindu
religion.

31. On the road it is almost impossible to travel far without meeting pilgrims or religious mendicants, and in remote places temples are frequently to be found, even in the wildest jungles a stone covered with vermilion or a flag fastened to a tree proclaims the sanctity of the spot. The various religions presented in many striking forms enter largely into the daily life and exercise a prodigious influence over the native Indians, and in this respect have little declined since their first institution. The objects of adoration are, however, no longer the same. The simple theism inculcated by the Vedas has been supplanted by a gross system of polytheism and idolatry, and though nowhere forgotten this theism is never steadily thought of except by Pandits and philosophers.

32. The theory of the modern religion is contained in the Puranas of which there are 18, all alleged by their followers to be the work of Vyasa the compiler of the Vedas. In reality, however, these were composed by various authors, between the 8th and 16th centuries. Most are written to support the doctrines of particular sects, and all are corrupted by sectarian fables. The devotion of the modern Hindus, as revealed by their daily habits and life and by their structural and ornamental art, is directed to a variety of gods

* General Cunningham's Temples of Kashmir.

and goddesses, of whom it is impossible to fix the number.* Some accounts make these deities amount to a most extravagant number; but the following are the principal and perhaps the only ones universally recognised as exercising distinct and divine functions.

Hindu gods.

- (1.) *Brahma*, the creating principle; who was never much worshipped and has now but few temples.
- (2.) *Saraswati*, his wife, the goddess of learning, has not fallen so completely out of notice.
- (3.) *Vishnu*, the preserving principle. His incarnations, or Avatars attract a large portion of the religious veneration of the Hindus. He is generally represented as a comely young man of an azure color. His avatars are ten: 1, that of a fish to recover the Vedas which had been carried away by a demon in a deluge; 2, that of a boar, who raised the world on his tusks from the bottom of the ocean; 3, that of a tortoise which sup-

* The origin of the religious worship of the Hindus is lost in remote antiquity. For many ages anterior to the time of Menu, their first lawgiver, all that has been handed down to us by oral tradition seems to confirm the hypothesis that they were worshippers of one God only, whom they designated Brühm Atma, "the breathing Soul," a spiritual Supreme Being, coeval with the formation of the world, without end everlasting, permeating all space, the beneficent disposer of events. The worship of the Hindus at this period was probably simple, and their ceremonies few. In process of time, however, the date of which cannot be correctly determined, they appear to have adopted a material type or emblem of Brühm. A rude block of stone began to be set up. This was the Phallus, or, as they termed it, the Linga. This emblem had reference to the procreative power seen throughout nature, and in that primæval age was regarded with the greatest awe and veneration. To the influence of this image was attributed the fructifying warmth which brought to perfection the fruits of the earth, and contributed to the reproduction both of man, animals, and everything that has life. This simple and primitive idolatry came by degrees to diverge into the adoration of the elements, particularly fire, and at length developed itself by the institution of an emanation from Brühm Atma in his capacity as Creator, Preserver or Saviour, and Destroyer. These attributes were deified under the names of Brahma, Vishnu, and Siva, on whom were conferred three gunas, or qualities, viz., Rajas (passion), Sat (purity), and Tumas (darkness). This is the Trimurti. The next step towards the formation of a Pantheon was the institution of Avatars and Avantaras, i.e., greater and lesser incarnations, by which one or other of the Triad imparted a portion of his divine essence both to men (generally Bahurdurs, or heroes) and to brutes. The tendency to deify heroes and irrational creatures was not peculiar, however, to the Hindus, for the Assyrians, Etruscans, Greeks, and Romans had the same custom, as had also the Egyptian in a much more extended degree. This system of Avatas was followed by an almost universal deification, not only of the elements and the heavenly bodies, but of every recognised attribute of the Supreme Being and the Evil Spirit; omnipotence, beneficence, virtue, love, vice, anger, murder, all received a tangible form, until at the present time the Hindu pantheon contains little short of a million of gods and demigods. It is admitted, however, that to many of these they pay only relative honour.—(See Annotations on the Sacred Writings of the Hindus, by Edward Sellon.)

ported a mountain; 4, that of a man with the head and paws of a lion; 5, that of a Brahman dwarf; 6, that of Parashu Rama, a Brahman hero who made war on the Kshatriya or military caste, and extirpated the whole race; 7, that of Rama; 8, that of Krishna who delivered the earth from giants; 9, that of Buddha, a teacher of a false religion (Buddhism). The tenth avatar has yet to come, and it is said that the form of the incarnation will be that of a Horse (kalki). In the Amravati sculptures the Horse appears frequently as an important character, but it is not clearly understood why this is. The appearance of Buddha as the ninth avatar of Vishnu attracts some degree of probability to the theory that there existed an intimate connexion between the worship of Vishnu and the Buddhist religion.

- (4.) *Lakshmi*, the wife of Vishnu, who, although as goddess of fortune is assiduously courted, has no temples specially consecrated to her use.
- (5.) *Siva*, the destroying principle. Bloody sacrifices are performed to him, and in his honour self-inflicted tortures are incurred.
- (6.) *Parvati*, the wife of Siva. She is also called *Devi*, *Bhavani*, or *Durga*, and is represented in still more terrible colours and is supposed to delight in carnage.
- (7.) *Indra*, god of the air and of the heavens.
- (8.) *Varuna*, god of the waters.
- (9.) *Pavana*, god of the wind.
- (10.) *Agni*, god of the fire.
- (11.) *Yama*, god of the infernal regions, and judge of the dead.
- (12.) *Kuvera*, god of wealth.
- (13.) *Kartikéya*, a god of war.
- (14.) *Kama*, god of love or lust.
- (15.) *Surya*, god of the sun.
- (16.) *Soma*, god of the moon.
- (17.) *Ganésa*, the remover of difficulties.

33. *Brahma*, *Vishnu*, and *Siva*, form the celebrated Hindu triad, the unity of which demonstrates that all the deities are only the various forms of the one supreme being.

34. The Puranas give an account of early history, and mention is made in those writings of many of the above gods

as taking their place in real history. Rama is said to have possessed a powerful kingdom in Hindustan, and to have invaded the Dakkhan and penetrated to Ceylon. Krishna is mentioned in the Mahabharata as being the chief ally of the Pandus in their war against the Kurus for obtaining possession of Hastinapura. The exact date of the war is not ascertainable, but it is calculated to have taken place about the 14th century before the Christian era. Krishna, their great ally, fell in the midst of civil wars in his own country.

35. Indian art has been one of such dependence on tradition for its life and propagation, that even an accomplished Hindu gentleman, named Ram Raz, met with great difficulty in obtaining written information. In his search for material to prepare a treatise on Hindu architecture, only fragments from a variety of ancient works were obtained with difficulty. But to understand their meaning required time and patience, and Ram Raz found that the writers had often been guided rather by a mistaken ambition to render themselves reputable by the difficulty and abstruseness of their style than by an anxiety to make themselves really intelligible. So, in fact, we must rely upon the facts as they appear from buildings and other art works spread over the country or falling into the hands of public or private collectors. But for authentic data, buildings, their sculptured ornament and painted decorations, supply the only landmarks upon which any reliable calculation and comparison can be formed.

Hindu caste.

36. The principle of caste which is still maintained among Hindus is described in the laws of Manu, and has had considerable influence on Hindu art. According to an interesting account given in the Oudh census report of 1869, this principle is said to consist of two elements, one religious, one social. The religious element is the belief that the divinity himself created the distinctions of the Hindu caste system, that the "Brahman" is even above the gods, and that through long ages the "Kshatriya" must fight, the "Vaishya" trade, the "Shudra" serve, for him alone. The religious element may be said to be getting weaker and weaker, and the social element, which is the tendency to identify the caste principle with special occupations, increases in strength. Among the artisan and trading classes of the Vaishyas and Shudras the number of castes identified with professions are increasing year by year, and each trade or employment as it becomes important creates a new caste which is rather a source of strength than otherwise. The

following are some of the names of artizan castes. Cancaris, braziers ; Sancaris, shell-ornament makers ; Malacars, florists ; Cumars, potters ; Tantis, weavers ; Sonārs, goldsmiths.

37. Among the Brahmans and higher castes great care is observed in order that contact with those of a lower grade should not cause defilement, and some curious customs have been given rise to. At a Brahman dinner where several dishes are placed before the guests all are served on vessels made of leaves sewn together. These are placed on the floor which is decorated with patterns of flowers and scrolls in different coloured sand. The patterns are produced by spreading the sand through stencil plates, and after the meal is over the whole is swept away. All castes eat with their fingers, and are very careful about washing before and after meals.

Jaina Religion and Art.

38. The Jains hold an intermediate place between the followers of Buddha and Brahma ; they agree with the former in denying the existence of activity and providence in God, in believing in the eternity of matter, in the worship of saints, in their scrupulous care of animal life and all the necessary precautions to preserve it, in their having no hereditary priesthood, in disputing the divine authority of the Vedas, in having no sacrifices and no respect for fire. Jain buildings are generally very handsome and large, and are often ornamented with all the resources of Indian art. They were built in the greatest perfection between the 10th and 13th centuries of our era.

39. The art of the Jains is located in Guzerat and in the Mysore territory. It produces a number of forms arising out of a love for colonnades, and domes supported by pillars ; and out of the beautiful details which were carved on them. As in the case of Gothic art, the ornament applied to objects for decoration or use is derived from architecture.

Indian Muhammadans.

40. The Muhammadans in India are divided into four great classes : Syud, Shaik, Mogul, and Pathan. The Syuds are descendants of Muhammad through his daughter Fatima. The Shaiks are of three origins : the Koraishí, Muhammad's tribe, the Siddgí, Abu Bakr's tribe, and the Farúgí, or Omer's tribe. The Moguls are of two countries : the Iraní or Persian, the Turaní or Turkish. The Pathans are said

to have descended from some of the Greeks who settled in Affghanistan. What is commonly called Saracenic art has been practised for over 600 years by these people in India. It should, however, be remembered that although the Arabs owe their religion to Arabia, yet they were too numerically weak to emigrate over the countries which became subject to Muhammadism. It was the swarms of converts from Persia, Syria, and Africa who really swelled the tide of conquest, and who were the direct means of importing the germ of Muhammadan art into each country. Except in regard to those representations which were useful for the purposes of religion, each people continued the practice of the art which had been theirs before their conversion, and thus in reality much of Indian Muhammadan art is in fact Indian art of older date. Much, on the other hand, is also derived from Persia and adjacent countries which had adopted the same religion, but no element of the Indian style is traceable to the Arabs themselves.

41. The Muhammadan religion forbids the imitation of human or animal forms; and, although this rule is now and then transgressed by the introduction of birds, &c. into ornament, yet the general result has been to confine artists to geometrical patterns and to foliated design. The requirements of a mosque have produced arrangements which have often been adopted in edifices of a civil and domestic character. The minar, originally a tune used for calling the faithful to prayer, has, in some instances, been reproduced as a monument of victory, sometimes even as a milestone; and thus the Muhammadan architecture came to be produced in India, as in each other conquered country, according to the local artistic traditions. After centuries of practice the Muhammadan art of Spain, Syria, Egypt, Africa, Persia, and India, became possessed of a certain amount of uniformity, produced by the uniformity of religion, and thus the term Saracenic is applied to the styles of art in all of these. In India alone some eight different varieties exist, some differing as much the one from the other as classic art does from Gothic. This variation is the result of the meeting and mixing of the local traditional art of the Buddhists, Jains, Hindus, and Dravidians, with the art which came into India with the Pathans and Moguls.

42. The circumstances attending these changes are interesting to the student of Indian art, and some mention of them is essential in dealing with the subject.

43. In very early days the produce and precious objects of India were much sought after to satisfy the cravings of the western nations, and the growing demand for eastern commodities, consequent on the progress of luxury through the Roman empire, occasioned a diligent cultivation of the intercourse with India. This was, however, interrupted by the Muhammadans who gained command over the Red Sea and Persian Gulf, the two chief channels used for Indian trading.

44. The extensive operations carried on by the followers of the Prophet in Europe did not prevent the execution of their designs in the East, and in the year A.D. 664 an Arab force entered Kabul from Persia and Arabia, and penetrated for some distance towards India, but the incursion had more the character of an exploration than of a permanent invasion.

45. Some years after, in A.D. 711, the Arabs, under a commander named Muhammad Casim, went to Dewal, near Kuráchí, on the Sind coast, to avenge the capture of an Arab ship at that place. The Rajah Dahir of Sind was attacked, Dewal was captured, and Alor, the capital of the kingdom, fell, the Rajah himself being killed fighting in the midst of the Arabian cavalry. The Mussulmans now held both Múltan and Sind, and in possessing themselves of the various cities in those countries had exacted tribute, and enforced a conversion to the Muhammadan faith. All who opposed their rule they punished with death. After the reign of Muhammad Casim (A.D. 714) the Arabs ceased to make any further conquest, and in A.D. 750 they were driven out of India by the Rajputs. By this means the Hindus regained their possessions, and held them for the next 400 years. It does not appear that the native art became influenced by this invasion.

No immediate
effect on native
art.

46. During the period for which the Hindus remained in possession of their territory frequent excursions were made by the Muhammadans from Ghazni. The founder of the house of Ghazni, Alptegin (a Turkish slave whose original duty had been to juggle before the Prince of Samani) retreated to Ghazni on being deprived of his post as governor of Khorasan, and established there an independent state. His slave Sebektegin succeeded him, and shortly after assuming the government of the new kingdom was attacked by Jaipál, Rajah of Lahore. The latter was repulsed, and engaged to pay a heavy indemnity, but, returning to Lahore, repudiated the obligation. Sebektegin accordingly assembled a large body of troops, whilst Jaipál obtained

the assistance of the kings of Delhi, Ajmir, Kalinjar, and Kanouj, and advanced with an opposing army of 100,000 men. The Muhammadans proving victorious plundered the Hindu camp, and extended their kingdom to the Indus. Mahmud, the son, succeeded to the government of Ghazni, and in A.D. 1001 defeated Jaipâl at Peshawur, and advanced as far as Batinda on the Satlej. An expedition against the Rajah of Bhatia was successful, and in A.D. 1005 siege was laid to Mûltan. In A.D. 1008 Anangpâl was attacked a second time, and a confederacy of the Rajahs of Ujain, Gwalior, Kalinjar, Kanouj, Delhi, and Ajmir was defeated. Two years afterward Mahmud conquered Ghor in the mountains east of Herât, and took Mûltân a few months later. Mahmud's most celebrated expedition, regarded by all Muhammadans as typical of the greatest of religious invasions, was that into Guzerat, where he captured the Temple of Somnath, and destroyed the image of a large idol, in the body of which, it is said, was concealed a quantity of diamonds and precious stones.

47. From the latter place he removed the famous "Gates of Somnath" to Ghazni, where they remained at the entrance to his tomb until General Nott, acting under the orders of Lord Ellenborough, removed them with the intention of replacing them in Guzerat. They never however got further than Agra, where they are now kept in a portion of the palace in the fort, which was formerly used by the British as an arsenal.* A more worthy place could however be found for them in this country.

* The following is a report of a committee assembled by order of Major-General Nott on the state of the Somnath gates brought from Ghazni:—

Camp near Peshawar, 8th November 1842.—Considering the great age of these gates, the probable injury sustained by them in their displacement from the temple of Somnath and transport to Ghazni, the circumstance of their having been taken down and buried during the invasion of Affghanistan by Chenghiz Khan, to preserve them from destruction by the troops of that conqueror, and their subsequent disinterment and re-erection, they must be deemed in good preservation. Great care has been observed in their packing and carriage since their removal from the tomb of Mahmud at Ghazni, and they do not appear to have sustained any material damage from their transport thus far on their return from India. The tomb of Mahmud of Ghazni has been for ages a place of pilgrimage, almost of adoration, to Muhammadans, and the gates objects of special attention; it is not, therefore, matter of surprise that the lower portion of the gates within the reach of a man's hand have suffered greatly; the carved work has in some places disappeared, small portions having probably, from time to time, been abstracted as relics. Here and there pieces of carved wood, perhaps of the same antiquity as the gates brought with them from Somnath, but dissimilar in pattern, have been used to replace the original carving, and in other places inferior material and workmanship have been employed to repair the fabric. But the upper portion of the gates still retain much of the original carving, which is in high relief, of beautiful execution, and in a wonderful state of preservation. The

48. Ferishtah, the native historian, tells us that Mahmud on returning from the sack of the city of Mathra ordered a

gates appear to have been formerly decorated with plates of some precious metal fixed to the wood-work round the carved compartments by small slips of iron. Many of these slips still remain in regular patterns over the top of the gates, lower down they have altogether disappeared. The frames of the gates are in double folds, hinged in the centre, their height is 11 feet and their aggregate width $9\frac{1}{2}$ feet. The gates are surrounded by a framing composed of small pieces of carved wood, united by numerous joints in regular pattern. This portion of the work, though of great age, seems of more modern and slighter manufacture than the gates themselves. The exterior dimensions of their framing (now in four separate portions) are $16\frac{1}{2}$ feet in height, $13\frac{1}{2}$ in width. The framing is in very fair preservation, excepting near the ground, where seats seem to have existed on either side the gateway, and the portions of the framing in this position, to the height of a man's shoulders, have been fairly rubbed away. The construction of their framing and the numerous joints of the work render it peculiarly liable to damage from travelling over rough roads or from frequent removal. We are of opinion that it will not be difficult to restore all essential portions of the gates that are now wanting, and to fix them in serviceable condition in any building destined to their reception; but some judgment would be required to make any repair or restoration harmonize with the air of extreme antiquity possessed by the original portions of the gates. In consonance with the Major-General's request, we have the honour to forward herewith sketches of the gates, with the dimensions accurately entered on the face of the drawing. The Major-General having desired the committee to state their opinion as to the expediency of conveying the gates in a frame adapted to elephant carriage, we beg to state our apprehension that such a mode of conveyance might be productive of serious injury to them. The wood is extremely dry and brittle, and the greatest care is requisite to guard against the more delicate portions of the work being even touched. The gates are not heavy; they do not probably exceed 500 lbs. in weight and we estimate the entire weight of the gates and framing at less than half a ton; but their surface is great compared with the scantling of the framework, and the swaying motion of the elephant, and the necessity that would exist for daily loading and unloading the animal, could scarcely fail to open the joints and dislodge the frailer portions of the work, however carefully secured. We would therefore respectfully suggest that a car with a double framing between the gates should be placed, and to which they should be secured by wedges well padded, measures being taken to prevent the entire weight of the gates falling on any portion of their own framework, might be expediently prepared at Ferozepore to receive them, such car being adapted to elephant draft. But the gates alone should, we think, be thus carried, the framing being transported to its destination packed as (with the gates) it is at present in felts and tarpaulins. In any case, we would recommend that, on their arrival at Ferozepore, both the gates and framing should be carefully examined, and some strengthening by ties and braces given to the slighter portions, to guard, as far as possible, against the chance of small pieces becoming dislodged, and perhaps lost on the road. In examining on this occasion the framing surrounding the gates, the committee observed a Cufic inscription carved in the wood, with a copy and translation of which, appended to our report, we have been furnished by Major Rawlinson. We think that it will give an interest to this document if we attach to it a translation of the inscription on Mahmud's tomb, with which we have been favoured by the same distinguished Orientalist. Lieut. Studdart has also enabled us to annex a drawing of the sarcophagus with an exact copy of the Cufic inscription thereon.—Signed, &c. &c. (*See Journal of the Asiatic Society of Bengal*, vol. xii., 1843.)

Translation of an inscription on the Somnath gates, by Major Rawlinson.
 "In the name of the most merciful God—forgiveness from God for the most noble Amír, the great king, born to become the lord of the state, and the lord of religion, Abil Kasim Mahūmad, the son of Sabaktagin. May the mercy of God be upon him."

magnificent mosque to be built of granite and marble, and the nobles of Ghazni quickly followed the example set by their king, and the capital was in a short time covered with mosques, porches, fountains, aqueducts, reservoirs and cisterns.

Ghazni Art.

49. In two of the minars erected by Mahmud outside Ghazni there exists a good deal of terra-cotta ornament of great beauty, but little is known of the Ghazni art, although it must have had a considerable influence on Indian styles. Mahmud no doubt employed native workmen and architects to erect his buildings, and thus it may be conjectured that the art of Ghazni was but a Hindu rendering of the art of Persia of the 10th century.

Pathan Art.

50. Pathan* art dates from the conquest of Delhi in 1193, A.D., by the Muhammadans. The historical events which occurred shortly before its introduction are briefly as follows:—

51. Shahab-ud-din and Ghias-ud-din were descended from Sebektegin, governor of Ghazni, and father of the famous Mahmud of Ghazni. They were associated together in the government of Ghazni. Shahab, being the commander-in-chief of the armies, resolved on overcoming the Hindus. He made an attack on the Delhi Rajah, Rai Pithora, in 1186, A.D., but was signally defeated and driven back with great loss to Afghanistan. In A.D. 1193 he repeated the attempt, and again invaded India. He advanced to attack the Hindu Rajah in his stronghold (now the site of the Kutb buildings), and, being victorious on the banks of the Satlej, put him to death. On returning from Delhi he left Kutb-ud-din, an ennobled slave, governor of the provinces of Delhi and Ajmir. In the year A.D. 1194, Shahab-ud-din conquered Kanouj and Benares, and Kutb-ud-din invaded and overran Guzerat, North Behar, Bengal, and Oudh. The former became sole sovereign in A.D. 1202, but was murdered in A.D. 1206. Kutb-ud-din now proclaimed himself independent sovereign at Delhi, and established Muhammadan rule in India.

52. One of his early works was to erect a mosque at the Kutb, near Delhi, out of the materials taken from the

* Afghanistan is the country of the Afghans, whose language is the Pushtú or Pukhtu. In India this last name takes the form Patan, and an Afghan of India is a Patan.—(See Latham's *Ethnology of India*.)

Prithvi Rajah's temples, and the buildings surrounding it were constructed at various times by the Pathan kings of Delhi. The art introduced by these rulers spread from Delhi over the whole of the North-western Provinces, and lasted for three and a half centuries.

53. Pathan art, as applied in the first instance to buildings and afterwards to decorative ornament of all kinds, may be said to be characterised by vigour, massiveness, and grandeur. It would be difficult to analyse the component elements of the style, but broadly speaking it consists, architecturally, of the application of the low pointed arch and dome in a Hindu horizontal construction and to a system of supporting weights by means of pillars and brackets. In looking at the great tower called the Kutb Minar, an illustration of which may be seen in the large south court of the Kensington Museum, one cannot resist calling to mind the reflection of Bishop Heber, that whilst these tough Pathan warriors were endowed with the fighting qualities of giants, they moreover knew how to cover the grand and massive outlines and surfaces of their buildings with graceful and beautiful forms, which they finished as if they were jewellers.

54. One of the most striking points about Pathan modes of ornamentation consists in the even balancing of the plain and decorated surfaces. The ornament is never frivolous, and is largely mixed up with geometric patterns, in the invention of which Muhammadans display to the present day a greater degree of ease and variety than any other people in the world.

55. In the middle period of its activity Pathan art became of greater simplicity and sternness, in opposition perhaps to the exuberance displayed in the contemporaneous Hindu art of the 13th and 15th centuries. In the latter part of its existence the art reverted to the elaboration of the past, and exhibited an appropriateness which would have been more noticed but for the succeeding and greater splendour of the Mogul dynasty.

56. The invasion of Tamerlane (properly Timur) in the year A.D. 1398 does not appear to have had an influence on the art of India; on the contrary, the Mogul chief appears to have been much struck with the buildings which he examined during his sack of Delhi. Elphinstone in his *History of India* writes, "The booty carried off from Delhi is said to have been very great, and innumerable men and women of all ranks were dragged into slavery. Tamerlane secured to himself the masons and workers in stone.

and marble for the purpose of constructing a mosque at Samarkand."

57. Some admirable sketches and paintings by a Russian artist, M. Basil Wereschagin, exhibited at the Crystal Palace, illustrates the state of decorative buildings in Samarkhand, as they now appear.

58. The following are some of the subjects. (*a.*) Gates of the Palace of a Central Asian Potentate. The guards on either side of the gates are dressed in the ancient style. The gates are of wood and carved in low relief, foliated patterns similar to those on the Sultana's palace at Fâth-pûr Sikrî, near Agra. (*b.*) Presentation of Trophies; scene at the Palace of Samarkhand. In this picture is represented the interior of the palace, the pillars of which are of carved wood and shaped like an almond. The surmounting capitals and the beams of the roof are of painted wood. (*c.*) Painting called the Celebration of Victory. In this is shown the Mosque of Samarkhand, a building with tapering minarets and high portals, the surface covered with tiles of blue and yellow, excepting the Spandrils over the entrances which are decorated with painting. (*d.*) Returning Thanks to the Almighty at the Tomb of a Saint, is a scene in a building highly ornamented with marbles and carved work. The walls are covered with geometrically formed slabs of the former, and a tomb in the centre of the building is surrounded by a beautifully carved and pierced marble screen. (*e.*) Door of a celebrated Mosque at Turkestan, is an illustration of a beautiful carved door covered in low relief with arabesques. (*f.*) The tomb of Timur at Samarkhand. This sketch represents the tomb in its present condition. The building was constructed during the lifetime of Timur, and artists from various parts of the world were employed in its construction. (*g.*) Mosque over the Tomb of Timur at Samarkhand. This represents a building surrounded by a domed roof of the Pathan pattern, covered with beautiful dark blue glazed tiles; on the left is the only remaining minaret, which is decorated by a spiral ornament of brilliant tile work.

59. Besides what may be termed the Pathan style of Upper India, the Pathan conquest of India produced styles of art in other parts which contained so many of the elements of the local indigenous art that it is more proper to speak of them as of the places where they flourished. In Bengal, for instance, a style of art developed itself at Gour, the capital, and existed from 1203 to 1573. There the Pathan character was influenced by the local forms, such

as the curved shape of the bamboo-hut roofs. The Jaunpúr style preserves, to a greater extent than the Pathan, the ancient Hindu and Buddhist forms. Again at Ahmadabad the Pathan art became incorporated with the Jaina style of the locality, and produced an art which flourished with great success from 1391 to 1583.

60. In the Dakkhan the Pathan art of Bījapúr, which existed between A.D. 1498 and 1660, exhibited a considerable degree of boldness and grandeur.

Mogul invasion.

61. The invasion of India by the Moguls in the year A.D. 1526 under the Emperor Baber produced the final absorption of all these different styles of art in that which prospered under the Emperors of Delhi and Agra between that time and A.D. 1760, and which is known as Mogul art.

62. Baber was sixth in descent from Tamerlane, and his Baber. early life was a tissue of surprising and romantic adventures. In 1504 he obtained possession of Kabúl, and reigned there until he engaged in the enterprise of conquering India. In 1526 a severe battle took place, in which Ibrahim Lodi, the last of the Pathan Kings of Delhi, was killed. Baber forthwith seated himself on the throne of Delhi, and was the founder of a race of emperors under whom art rose to a high pitch of prosperity. After subduing Malwa Mewa, Bandelkand and Behar, he expired in the 50th year of his age, in 1530. He was buried by his own desire at Kabúl. Elphinstone says, "he was the most admirable, though not the most powerful, prince, that ever reigned in Asia."

63. For a long time he kept a diary of his life, and his writings, says the historian, "contain a minute account of the life of a great Tartar monarch, along with a natural effusion of his opinions and feelings, free from disguise and reserve, and no less free from all affectation of extreme frankness and candour." He describes minutely the dress and characteristics of each individual introduced, and his diary abounds "in descriptions of the countries he visited, their "scenery, climate, productions and works of art, &c." He appears to have had a kind and affectionate heart and an easy and sociable temper. History accredits him with great strength and activity, and it is said that he once rode in two days from Kalpí to Agra, a distance of 160 miles, and on the journey twice swam across the river Ganges. He was also a scholar of no mean order, and composed many elegant Persian poems.

Humayun.

Shir Shah.

Akbar.

64. Baber was succeeded by his son Humayun in 1530, who went through many changes of fortune until driven from his throne in A.D. 1540 by Shír Shah, who entering on the government of the country, subdued Malwa, Mewar and Marwar, and acting with great ability and prudence introduced many improvements in the civil government, which were afterwards honoured by the Emperor Akbar, and more fully carried out by him. He built Delhi Shir Shah, which extended from the present site of Humayun's tomb to the Delhi Gate of the modern city of Shahjahanabad. He also made a road from Bengal towards the Indus, with bathing places and wells at regular intervals. Near Mírat his body lies in a mausoleum erected by himself. He was succeeded by his son Salim, who during a tranquil reign of nine years showed himself as an improver in public works. He built one division of the palace at Delhi which still retains the name of Salimghar. Salim's son was murdered by his uncle, who succeeded to the throne under the name of Muhammad Shah Adil, and great troubles arose, out of which Humayun after an absence of 13 years succeeded in regaining the throne, but soon after was killed by falling down the marble stairs of his palace. He was succeeded by his son Akbar, the most powerful and famous emperor of India. In the year of his accession (1556) his extreme youth necessitated the exercise of sovereign power through the minister Behram Khan, who had been one of the most faithful of Humayun's followers. When, however, Akbar had attained the age of 18 he pensioned off the minister, not, however, without much difficulty.

65. The young king now set himself to work to consolidate and enlarge his kingdom, and to restore order in the internal administration of those dominions which had suffered through so many revolutions. Whilst these important objects were being attained Mogul art was making rapid progress under the prosperity which ensued. The ancient capital of the kingdom had previously been at Delhi, but Akbar caused it to be moved to Agra, and at a place in the neighbourhood called Fâthpúr Sikrí he built himself a palace out of the red sandstone of the neighbourhood. In the design of the buildings every kind of Hindu and Muhammadan construction and ornament was displayed. It was probably at Fâthpúr, which has been called Akbar's Windsor, that the emperor had the leisure to patronise the fine arts. He is said to have established a painting gallery and to have collected together a number of artists in

order that they might vie with each other for fame. Every week the overseers brought to him the performances of each artist, when, in accordance to their merits, they were honoured with premiums. Bigoted Mussalmans were and are to this day hostile to the art of painting or representing human or natural forms, but Akbar's opinion on the subject has been handed down in an incident related in the *Ain-i-Akbari*. One day at a party of private friends the emperor, who had conferred on several the pleasure of drawing near to him, remarked, "There are many that hate painting, but such men I dislike. It appears to me as if a painter had quite peculiar means of recognising God, for in sketching anything that has life, and in devising its limbs one after the other he must come to feel that he cannot bestow individuality upon his work, and is forced to think of God, the giver of life, and will thus increase in knowledge."

66. This encouragement produced many admirable works. Books were finely illuminated with paintings, and the ornamentation of arms, personal ornaments, brocades, and embroideries and other materials, was brought to a high degree of perfection and merit. In John Albert de Mandelslo's *Voyages and Travels in the East Indies*, written in 1638, the following interesting account is given of the great wealth of Akbar at the time of his death:—

67. "I had it from very credible persons that Schach Choram, who reigned in my time, had a treasure which amounted to 1,500,000,000 crowns. I had from the same hand an exact inventory communicated to me of the treasure which was found at the death of Schach Achobar, his grandfather, which I will faithfully communicate to the reader. In a certain sort of money coined by special order of the said Achobar of 25, 50, and 100 toles, the first of which was valued at 200,122 crowns, the second at 40,025, and the third at the rate of 80,050½ crowns apiece—148,790,900 crowns. In another kind of money, called from his name Achobar Ropies, 50,000,000 crowns. In another sort of money called Peyses, 60 whereof make a crown, 383,333 crowns and 10 pence. In diamonds, rubies, emeralds, sapphires, pearls, and other precious stones, 30,026,026 crowns. In *statues* of gold of divers creatures, 9,503,370½ crowns. In household stuff, gold, plate, as dishes, cups, &c., 5,866,895 crowns 5 pence. In brass and copper utensils, 25,612½ crowns. In porcelain and other earthen vessels to the value of 1,253,873½ crowns. In brocades and other gold and silver stuffs, and in silk and calicoes, 7,654,989½ crowns. In woollen clothes, 251,626

crowns. In tents, hangings, and tapestry, 4,962,772½ crowns. 24,000 manuscripts richly bound, valued at 3,231,865½ crowns. In artillery and ammunition, 4,287,985½ crowns. His magazine of small arms, swords, bucklers, pikes, bows, arrows, &c., 3,777,752½ crowns. In saddles, bridles, and other gold and silver accoutrements to the value of 1,262,824 crowns. In covering clothes for horses and elephants, embroidered with gold and silver and pearls 2,500,000 crowns, all which cast up together amounts to 174,113,793 crowns, which falls far short of 1,500,000,000 supposed to be the present Mogul's treasure, it being certain that though the ordinary revenue is not considerably increased, yet by the many and vast presents made by the governors and the escheats that fall daily to the crown from the estates of the great lords whose children can claim no right of inheritance here, his wealth must be considerably increased since that time."

68. During his reign Akbar frequently gave employment to workmen in the erection of fortifications and palaces, colleges, and mosques, and in building serai's [*i.e.*, resting houses, throughout the empire for the convenience of travellers]. In order to prevent imposition he caused an estimate to be made of the expense of labour, and of the prices of the several building materials.*

69. In the large south court of the Kensington Museum are several reproductions of carvings made in buildings constructed by command of the emperor. There is a full sized copy of his large column throne in the Hall of Private Audience at Fâthpûr Sikrî, and several other fac-similes of carved pillars and sculptured stone work from the same place. In the details of these one may see much that was copied from the carved wood and ivory work of the time, and a good idea may be formed of the state of Mogul art during his reign.

70. His buildings at Allahabad, Agra,* and Fâthpûr Sikrî are standing records of his liberality. To the bigoted Mussal-

* Agra is still called "Akbarabad," or the city of Akbar, by the natives, and it owes its origin to the celebrated emperor. With the exception of the Taj Mahal and marble palaces of the Fort, the most splendid of the artistic remains of the city were the productions of his reign. The Fort which contains his palace is one of the grandest structures of the kind in India, and contains a number of buildings, pavilions, and audience halls, singular for their artistic beauty and character of decoration. The various buildings which compose the palace are situated in that part of the Fort which overlooks the Jumna, and are still in a tolerable state of preservation, far more complete than the Alhambra. Some were built by Akbar, and some by Shah Jahan, and all the buildings decorated with inlaid work were by the latter. The decay produced by climate

man Hindu details had hitherto been hateful, by the Hindu the style of their conquerors had been equally disliked, but Akbar deliberately set to work to combine the beauties of both styles, and the results appear in the palaces and mosques at the above-mentioned places. The Mogul art of India seems to have been much stimulated by this process, and although succeeding emperors were less favorable to the admixture of the indigenous style with their own, yet this principle was too firmly rooted, and from that time to the present day Indian art is a reflection of the feelings of both religions. It was Akbar's constant endeavour to gain and secure the hearts of all men, and he never laughed at or ridiculed any religion or sect. He contracted marriages with the daughters of the princes of Hindustan and other countries, and in so doing secured himself by powerful alliances at home and abroad. He married a Turkish and a Christian, as well as Hindu and Muhammadan wives, and built them houses decorated in the style most congenial to their national taste and religion. Nor was he prejudiced in favour of any religion in the selection of officers of state. For instance, the Rajah Birbal,* a Hindu, was one of his prime ministers, and a handsome stone building was specially erected for him among the Fâthpûr palaces.

71. The charge of neglect of fine artistic buildings in India has frequently been brought against various Indian

has, it is true, left its mark, but no building has been utterly destroyed. The substructures of the palace are of red sandstone, but nearly the whole of its corridors, chambers, and pavilions are of polished white marble, wrought with mosaics and carvings of exquisite ornament. The pavilions which overhang the river, are inlaid within and without in rich patterns of jasper, agate, cornelian bloodstone, and lapis lazuli, and topped with golden domes. The most curious part of the palace is the Shîsh Mahal, or Palace of Glass, which is an oriental bath, the chambers and passages are adorned with thousands of small mirrors, arranged in geometrical patterns. I have not been able to ascertain whether this building was the work of Akbar, or of Shah Jahan, but from the style I should imagine that it was built during the reign of the latter emperor.

* Akbar was a great observer of things, and studied men's characters, turning to good account what appeared to him to be of good. An amusing story is told of the Rajah Bîrbal. On one occasion the rajah and Akbar were walking together, and behind them followed their elephants of state. The emperor happened casually to ask which the rajah considered the best, the collective strength of a whole army, or the individual wisdom of a clever man. Bîrbal replied, that he held the wisdom of a clever man as being a more effective weapon. The emperor then made signs to the driver of his elephant to make the animal rush on and attack Bîrbal, and accordingly the huge beast charged savagely. The Hindu was, however, of a ready wit, and seizing a pariah dog which happened to be at hand, swung the howling creature by the tail on the head of the elephant, who immediately turned tail, and ran screaming with fright to his stables some miles away. Bîrbal then turned to the emperor, saying, "Where is the strength of your army now gone?" Akbar was so well pleased, that he determined to never do anything without consulting Bîrbal.

governments, but without going into the question, which it is not any part of my duty in a work like the present, I merely wish to say that I find from the private journal of the Marquis of Hastings, that so early as 1815 the Governor-General concerned himself in procuring the repair and conservation of several buildings. The marquis passed through *Mattrā* on one occasion. "We went," he writes, "to see a large mosque which has fallen much into decay. It has been a handsome structure, the front and minarets had been gaudily decorated with enamelled tiles. The colour of those that remained were vivid, and the effect must have been pleasing while the patterns were unbroken. I spoke to the magistrate about some repairs to the edifice, not as to the minor ornaments, which would be very expensive, but to keep up the frame of the fabric I directed that what was necessary for keeping the building secure against the progress of injury, should be executed." Shortly after leaving *Mattrā* he passed through *Fâthpûr Sikrî*. "One quits this place" he says "with a mingled sensation of astonishment at the immense exertions to which the will of an individual (Akbar built the magnificent palaces there) gave rise, and of wonder that the perfected result (extraordinarily calculated for permanency) should in a comparatively short period have been so utterly subverted. Among the mounds of ruins in different parts, I observed a number of large slabs with much carving on them lying neglected. I requested the magistrate to have them collected and sent down to Calcutta, prohibiting however the touching any which might retain their places in walls, although the buildings might otherwise be in thorough ruin." Knowing, as many must, the complete state of ruin which surrounds the palace buildings of *Fâthpûr Sikrî*, this delicacy is to be appreciated for the respect to the remains of a byegone and magnificent rule. After leaving *Fâthpûr Sikrî*, the Marquis of Hastings went to see the tomb of Akbar at *Secundra*, where he took steps to secure the arrest of decay. He writes "The sarcophagus is very elegantly carved, and though exposed to the weather has suffered little. The outer sides of the arcades are of that marble network of which I have already made mention. Much damage has been done to this; and the pinnacles which crown the arcade have been let to go to ruin. The most extraordinary inattention has been the permitting trees, which sprung from seeds accidentally blown into cavities between the stones, to grow to a size which must make their roots act like levers for the destruc-

tion of the building. I ordered these to be immediately cut away, and I directed that a solution of lead should be frequently poured into the chinks till it should be sure that the roots were destroyed." . . . "The magistrate, Mr. Turner, told me that he knew not anything which would cause so much sensation throughout the country as the order I had just given." . . . "To restore this pile to its pristine splendour would require an enormous expenditure, and would, perhaps, be after all impracticable, yet even to the re-establishment of ornamental parts, there has been a liberal advertence in the plan which I traced to Mr. Turner."

72. Akbar showed special favor to the class of Hindus called Jogis, but for fear of exciting the anger and jealousy of his Muhammadan subjects would sometimes give them private interviews at night in order to inquire into their abstruse truths, articles of faith, occupations, &c. At Fâth-pûr he erected among his private apartments a Jogi-kâsan, or kind of canopied kiosk which a Jogi was allowed to use for sleeping and sitting during the day.

73. After the death of Akbar in 1605* his son Salim Jahangir. assumed the government of the empire under the title of Jahangir "Conqueror of the world." During his reign the fine arts continued to be patronised. The accounts of Sir Thomas Roe,† who was sent in 1615 by King James to the court of the emperor, enable us to form an idea as to

* Akbar was buried at Secundra, near Agra. The tomb stands in the midst of a large square garden, which has a lofty gateway of red sandstone in the centre of each of its sides. From these four gateways, which are about 70 feet high, four grand stone pavements converge to the central platform on which the mausoleum stands. The intermediate spaces are filled with orange, mango, banana, palm, and pipal trees. In the centre of the pavements are large tanks and fountains. The central platform is about 400 feet square. The mausoleum is more than 300 feet square, and rises in five terraces, like a pyramid, to the height of 100 feet. Around each terrace runs an arched gallery surmounted by rows of cupolas resting on pillars. The material of the building is of red sandstone, excepting the uppermost terrace, which is of white marble.

The actual tomb of the emperor is under the basement in a vaulted hall, but on the upper terrace is a beautiful marble sarcophagus, covered with sculptures of arabesques and Arabic inscriptions containing the 99 names of God. This is worthy of being reproduced as a specimen of Mogul art of Akbar's time, and a plaster cast would take a very worthy place among the fac-similes of Indian art in the large South Court of the Kensington Museum. At each corner of the upper terrace are two marble turrets, the domes of which are covered with gilded and emblazoned tiles. The terrace is shut in by screens of marble pierced work, and no two are of the same design. The tomb and the whole of the surrounding gates are designed, like all Akbar's buildings, after an exceptional pattern, and are magnificent specimens of the originality which his great character had upon the art of his time.

† See Garrett's History of India.

the state of India during his reign. The seaports and the customs were full of gross abuses, the local native governors seizing on goods and rating them at arbitrary prices. Roe's journey from Surat to Ajmír lay through the Dakkhan, where war was raging, yet he met with no obstruction, except from mountaineers, who then during troublesome times rendered the roads unsafe. The county of the Dakkhan bore strong evidences of devastation and neglect. Burhânpúr, which had before as it has since been a fine city, contained only four or five good houses amidst a collection of mud huts, and the court of Parvîz held in that town had no pretensions to splendour. In other places he was struck with the decay and desertion of some towns contrasted with the prosperity of others. The administration had rapidly declined since Akbar's time. The governments were formed and the governors exacters and tyrannical. Though a judicious writer, Roe is profuse in his praise of the magnificence of the court, and he speaks in high terms of the courtesy of the nobility, and of the order and the elegance of the entertainments they gave him. His reception, indeed, was in all respects most hospitable, though the very moderate scale of his presents and retinue was not likely to procure a genuine welcome where state was so generally maintained. He was excused all humiliating ceremonials, was allowed to take the highest place in the court on public occasions, and was frequently admitted into familiar intercourse with the emperor himself. The scenes he witnessed at his private interviews form a curious contrast to the grandeur with which the Mogul monarch was ordinarily surrounded. He sat on a low throne covered with diamonds, pearls, and rubies, and had a great display of gold plate, vases, and goblets set with jewels. The party was free from all restraint, scarcely one of them remaining sober except Sir Thomas and a few other grave personages who were cautious in their indulgence. Jahangir himself never left off till he dropped asleep, when the lights were extinguished and the company withdrew.

74. Though Roe speaks highly in some respects of particular great men, he represents the class as unprincipled and all open to corruption. The treaty he had to negotiate hung on for upwards of two years, and it was not until he had bribed one, Asof Khan, with a valuable pearl that all went on smoothly. The manual arts were in a high state, and were not confined to those peculiar to the country. One of Sir Thomas Roe's presents was a coach, and within a very short time several others were constructed very superior in

materials and fully equal in workmanship. He also gave a picture to the emperor, and was soon after presented with several copies, from which he had great difficulty in distinguishing the original. There was a great influx of Europeans about the court, and considerable encouragement was given to their religion. Jahangir had figures of Christ* and the Virgin at the head of his rosary, and two of his nephews embraced Christianity with his full approbation.†

75. Jahangir's buildings sink into insignificance beside those of his father or of his son Shah Jahan, but at Lahore and other places‡ he caused the erection of buildings of some

* In the city of Lahor the Great Mogul has a palace on one gate of which is a crucifix and on another a picture of the Virgin Mary. Some have thought them marks of Christianity which was anciently professed in those countries, but it is really nothing but a piece of flattery and Hypocrisy of King Jahangir to oblige the Portuguese to be his friends. (*See Tavernier's Travels into India in 1651.*)

† See Garrett's History of India, pages 138 and 139.

‡ In the early portion of the 15th century, Kashmir was ruled by a Muhammadan prince, Zein-ul-ab-ud-din, who was the first to sow the seeds of that modern Kashmir art which has gained so wide-spread a reputation in Europe. The beautiful temples which existed many hundred years before his time in the valley were the work of a race of people whose instincts for art and for beauty were of the highest rank. Ruined heaps of profusely carved stone now testify to the greatness of the ancient Brahminical art, and in examining the details of the ornament which covers what remains of the old temples we cannot wonder that a strong instinct for the beautiful should exist in modern works. Zein-ul-ab-ud-din improved the country more than any of his predecessors. He is said to have built bridges, towns, and forts, and erected a noble palace at Naoshera, and constructed a mosque and summer-house on the Lank island, near Srinagar, which city he enlarged and beautified. This prince encouraged literature and the fine arts; he introduced into the country weavers from Turkisthan and wool from Thibet; and many manufactures, such as paper-making, glass-making, bookbinding, &c., owe their introduction in Kashmir to his fostering care. Later on in history, when the Moguls had seated themselves firmly on the throne of Delhi, further improvements were made by the ruling emperors, who from time to time made Kashmir their retreat in the heat of summer. The valley having been surveyed and reduced to order in the time of Akbar, and having also been beautified with palaces and gardens, little else remained for his son and successor, the magnificent Jahangir, than to enjoy the delights of the Eastern Paradise in company with his empress, the peerless Núr Mahal, whose romantic spirit led her lord to roam into the most picturesque and secluded recesses of the valley, many of which pleasant retreats are to this day pointed out as the spot where the royal pair were wont to disport themselves in those days of regal abandon. In the summer of 1624 Jahangir paid his second visit to Kashmir, and built many palaces and summer-houses. More especially, he completed the construction of the celebrated Shalimar gardens immortalized by poets and travellers. The Nasim (or Salubrious) and Nishat Gardens were the fancy of Núr Jahan Begum, to whose taste also many other beautiful retreats owed their origin. The ruins of palaces at Manasbal, Echibal, and Vernag, attest her taste in selecting picturesque sites. When the Emperor Shah Jahan succeeded to the Empire of Delhi, he went in person to the valley, and like his predecessors amused himself in planting gardens, and built the beautiful summer-house in the Shalimar Gardens. The decoration of this building is of painted lacquer, and the effect is most harmonious and vivid. The bright colours of the patterns contrast with

splendour, and in one building of Persian style are employed some enamelled tiles of brilliant colours. It is in buildings of the 18th century that the decoration with mosaics in marble and coloured tiles is to be noticed. Near Tūgluckabad in the vicinity of old Delhi is a small tomb which goes by the name of Molana Jumali, erected in A.D. 1528 by Fiezūlla Khan, who spent a portion of his life there as an ascetic. The building which consists of a small apartment is decorated with encaustic tiles and coloured plaster, into the surface of which are incised a number of arabesques. The exterior is ornamented with blue and yellow glazed tiles, samples of which I procured and brought to England in order to deposit them in the Kensington Museum.

76. Speaking of the natives he came across during his visit to the great Mogul, Sir Thomas Roe says, "They are a people of a strong and quick apprehension, ready wits, and very great fancy and ingenuity in all manner of fine works. This, their delicate stain'd cloths, their silks, their cotton, carpets of so many mingled colours, in short all their flowered works in silk, gold, and silver are plentiful evidences of. Then they make all sorts of cabinets, boxes, standishes, trunks, &c., with that exquisite skill and fancy that they deserve to be reckoned amongst the master workmen of the world in all these respects. They'll inlay [with elephants tooth, mother of pearl, ebony, tortoise shell or wire] anything that is capable of being wrought upon; they work abundance of cups out of agate, cornelian and other fine stones; polish and cut all manner of jewels, and understand the value of them as well when they have done. They know how to buy and sell all those nice ticklish commodities, and he that gets the better of them in a bargain must be a very clever man indeed. Then in all the arts of colouring, limning, varnishing, dyeing, they are second to no people whatsoever. Faces they do admirably well, and will draw anything immediately either from the life, or another copy, however 'tis all done to the life, and he that sees their pictures will easily know the originals."

Shah Jahan.

77. The death of Jahangir in 1628 was followed by the accession to the throne of his second son Shah Jahan, who was the most magnificent prince that ever appeared in

exquisite effect with the lovely scenery of the lake on which the gardens and pavilion is situated, and what with terraces, fountains, and groves of trees, the whole is as fairy-like and beautiful as may be conceived. In the autumn of 1868 it was my privilege to be travelling in Kashmir, and I can testify to the charming beauty of these relics of Mogul splendour.

India. His retinue and state establishments, his largesses, and all the pomp of his court were much increased beyond the excess they had attained to under his predecessors. One of the most striking instances of his pomp was his construction of the famous peacock throne.* It took its name from a peacock with its tail spread (represented in its natural colors by sapphires, emeralds, rubies, and other jewels) which formed the chief ornament of the throne, itself a mass of diamonds and precious stones.

78. During the reign of this monarch Mogul art became less tinged with Hindu forms and reverted to its characteristic magnificence. The most perfect and complete examples of the period are the mosques and palaces in the Delhi and Agra forts. The polished marble sculptures, and elegant inlaid arabesques of flowers which adorn them still exist to testify to the fascinating richness of the style of Shah Jahan's time. But of all the structures erected by this emperor there is none that bears any comparison with the Taj Mahal at Agra, a mausoleum of white marble decorated with mosaics erected to contain the remains of Múmtaz Mahal his favourite wife.

79. Her titles were various, being sometimes called Bunnú Begum, sometimes Mumtaz Mahal (of all families the most illustrious), sometimes Taj Bibí, and often Núr Jahan (Light of the World). She was the daughter of Nawab Asíf Khan, a prime minister, and the grand-daughter of Nawab Et-mad-dú-La. The emperor Shah Jahan (also styled Protector of the Poor, and Taker by the Hand of the Distressed) had four sons by this empress. The first-born was Dara Shiko, whom the emperor appointed as his successor, and who lived with him and filled the office of Governor of Hindustan. The second son, Shah Shujah, was Governor of Bengal, and being a learned man collected round him clever and wise men. The third son was

* Bernier writes, "Le roy paroissoit assis sur son trône dans le fonds de la grande Sale de l'Amkas magnifiquement vêtu. Sa veste étoit d'un satin blanc à petites fleurs et relevée d'une fine broderie d'oret de soye, son turban étoit de toile d'or, et il y avoit une aigrette dont le pied étoit couvert de diamans d'une grandeur et d'un prix extraordinaire, avec une grande topase orientale qu'on peut dire être sans pareille, qui brilloit comme un petit soleil; un collier de grosses perles luy pendoit au col jusques sur l'estomac, de la façon que quelques Gentils portent icy leur gros chapelet. Son trône étoit soutenu par six gros pieds qu'on dit être d'or massif et tout semé de rubies, d'émeraudes, et de diamans; je ne saurois vous dire au vray ni la quantité, ni le prix de cet amas de pierreries, parce qu'on n'en peut pas aprocher d'assez près pour les conter, et pour juger de leur eau et netteté; seulement vous puis-je dire que les gros diamans entr'autres y sont à confusion, et que tout le trône est prisé quatre kouroures de roupies."

Auranzib Alamgir, Governor of Dakkhan, and the fourth was Muhammad Murad Buksh, Governor of Guzerat, Tatta and Bukkur, on the Indus. The emperor had four daughters, also by Mumtaz Mahal, and the birth of the fourth occasioned the death of the empress. When in the greatest pangs of childbirth the empress said to her husband, "When a child cries before its birth the mother always dies, therefore I must prepare to take leave of this world; pardon all my faults, and any angry words I may have said; after this I am ready to travel to the next world." The emperor hearing these words, from the great love he bore her wept much. At last the empress said, "Oh king, I have lived with you through joy and affliction; God has made you a great emperor and given you worlds to rule; there is a last wish of my heart I would fain have you follow, now that I am about to leave you, and two pieces of advice I would fain have you follow. The High God has given you four sons and three daughters to perpetuate your name; do not marry again, so that quarrels and estrangements may not arise among them." "The second thing is, build over me such a beautiful tomb as the world never saw." Shah Jahan promised to fulfil all her wishes, and soon after the birth of the child the empress died. At first her mortal remains were interred in a garden near the present site of the Taj, and when her tomb was prepared, they were afterwards removed with great ceremony to the vault underneath the Taj.

80. In preparing the building plans were brought of every kind and description of mausoleum in the world and laid before the emperor, who after much thought and study selected that presented to him by one Isa Muhammad Effendi, a celebrated architect sent by the Sultan of Turkey; and a model of it was first made in wood. During a period of 17 years precious stones and marble were collected for the edifice. The white marble came from Jaipur in Rajputana, the yellow marble from the banks of the Narbudda, at a cost of 4*l.* sterling per square yard. The black marble was brought from a place called Charkoh, and cost 9*l.* a square yard. Crystal came from China at a cost of 57*l.* per square yard; jasper from the Panjab; cornelian from Bagdad; turquoises from Thibet; lapis lazuli from Ceylon, at a cost per square yard of 115*l.*; coral from Arabia and the Red Sea; garnets from Bandelkhand; diamonds from the same district; rock-spar from the Narbudda; the loadstone from Gwalior; onyxes from Persia; sapphires from Ceylon; and red sandstone, of which

114,000 cartloads were used, from Fâthpûr Sikrî. The head architect received 100*l.* a month; the illuminator, Aamrzund Khan, from Shiraz, in Persia, 100*l.* a month; and the master mason, Muhammad Hunif, from Bagdad, also received 100*l.* per month. A great number of workmen were employed, some from Turkey, Persia, Delhi, Kuttack, and the Panjab, at salaries varying from 10*l.* to 50*l.* per month. The building forms a prominent object in the horizon for many miles, and is visible as a speck through the misty atmosphere at a distance of 20 miles. The building can hardly disappoint any spectator. Early in the morning, before the sunrise, it appears light blue; as the sun appears it appears rose coloured, and often a bright yellow; when a storm is threatening, and dark clouds hang over it, it looks a violet colour; but perhaps the most beautiful phase of all is to see it in a bright moonlight, when the light gives the Taj enormous height. The incongruous nature of the buildings in the neighbourhood bring into a greater contrast the beauty of form and colour which belong to this "crowning edifice of the world." The height from the ground to the crescent which surmounts the central dome is 296 feet. There are four very elegant minarets built of white marble on the sides of the large terrace or platform on which the Taj is built, and these, although less elaborate in point of decorative details, are by virtue of their symmetry and beauty of proportion, not the least remarkable features of the whole design. Each minaret is 225 feet high, and may be ascended by spiral staircases. The precincts of the Taj are entered through a handsome red sandstone archway into a large enclosure filled with trees. Then the principal gateway comes in view; its archway is very high, and the sides are covered in mosaic of white marble let into the surface of red stone, with illuminations from the Koran. Passing under this there is a descent into the garden paved with stone walks which divide the rows of trees and beds of shrubs and flowers. Then comes in full view the tomb itself, which overlooks the river Jamna. The architecture is purely Mogul, but the style of the decorative mosaics which so profusely cover the walls is very similar to Florentine work. Austin de Bordeaux, who is accredited with having directed the inlaying, was buried at the Agra Roman Catholic cathedral, and his tomb was to be seen a few years ago in the adjacent graveyard.

81. Apart from its beautiful form and the richness of the material (alone sufficient to make the building famous) it is

remarkable as an early example of the application of mosaics of precious stones to surface ornament for architectural purposes. In the exterior the spandrels and lower portions of the white marble walls are inlaid with carnelians, jade, jasper, lapis lazuli, onyx, bloodstone, calcedony, agates, &c. In the interior the tombs both of Shah Jahan and his queen are profusely decorated with very delicate inlaid work in the same materials.

82. These two tombs (or rather tombstones, the bodies being interred in a vault underneath) are surrounded by an enclosure formed by a screen of trellis-work, in white marble, a chef-d'œuvre of elegance in Indian art.

83. Mogul art of Shah Jahan's time may be characterised as elegantly effeminate as compared with the virile originality of the time of Akbar. Its details were very beautiful it must be confessed, but wanting in those higher qualities which ennoble the art when in the hands of a manlier and less luxurious race.

84. History tells us that all the vast undertakings of Shah Jahan were managed with so much economy* that after defraying the expenses which attended his expeditions to Candahar, his wars in Balkh, and other heavy charges resulting from the magnificence of his court, he left a treasure which is reckoned at twenty-four millions sterling besides his vast accumulations of wrought gold and silver and in jewelry.

Aurangzib.

85. In the year 1658 Aurangzib had succeeded in usurping the throne of his father whose third son he was. With him the decline of art set in steadily and before his death Mogul art had ceased to have any active prosperity. There are but few remains of Aurangzib's own works, but during his reign many splendid palaces were erected both at Delhi and in other towns, but all of them show how the art had undergone degradation. Whilst Aurangzib did nothing for the *progress* of Mogul art, his bigotry against the Hindus, caused the destruction of many of their "idol temples," and many beautiful works of art were lost.

86. It was during the reign of Aurangzib, that Bernier, an intelligent and reflecting writer and traveller, spent some years in India, and applied himself with diligence to investigate the condition of the Mogul government and empire. The description he gives is that of a country going to ruin, rather than of one flourishing under a just and equitable

* The labour was as a rule all forced. In the building of the Taj very little payment was made in cash to the 20,000 workmen who were said to have been employed during the 17 years occupied in the construction of this wonderful pile; a daily allowance of corn was given them, and even this was cruelly curtailed by the rapacious officials placed over them.

government. He observes, that supposing the sovereign be inclined to enforce justice, he might, perhaps, have succeeded within the area of his immediate influence at Delhi, Agra, and the neighbourhood of these capitals, but in the provinces and remote districts, the people had no adequate protection from the rapacity of the governors, who ruled with arbitrary power, and whom he characterises as "men fit for ruining a world."*

87. Bahadur Shah, in 1707, succeeded as the reigning sovereign, but from his time down to the days of the ex-king of Delhi, art made no stir of importance. Invasions and internal disorders combined to sweep away the works of the more prosperous days of the Moguls. In 1739, the Persians under Nadir Shah, took Delhi, and the city was looted and gutted of its gold and jewels, with all the imperial treasures, including the peacock throne. In 1760, the Mahrattas captured the unfortunate city, and tore down the silver ceiling of the beautiful Hall of Audience in the Palace of of the Fort, and melted it with 170,000*l.* worth of rupees. The frequency of war, and the unsettled condition of the whole of India, to the end of the mutiny in 1857, make it difficult to collectors of Indian objects of art to trace the history and date of the various specimens that come into their hands, arms beautifully chased, delicate miniatures on ivory, carved jade that has been the work of several generations, and all kinds of the best specimens of Indian work, may have been possessed by Akbar, or formed part of Shah Jahan's treasure, for all that is known in most cases, and thus, with the exception of architectural style which may be studied from well known buildings and their decorations, there is not much to guide the student of periods of Indian art.

88. Not with the same certainty that a connoisseur in Europe detects 14th or 15th century metal work, can the best judges say what are the periods of decorative objects of Indian workmanship. Some, there are no doubt, who by a study of Indian ornament, can with more or less precision hazard a probable date, but the data for acquiring the requisite knowledge, are less accessible and less numerous than in western countries. Native rajahs and noblemen care less for the beauty of objets d'art, than for their intrinsic worth. Beauty and exquisite ornament are qualities so common, that a lesser value is given to them, and a large uncut diamond worn with greater pride than the most exquisite enamel ornament, or than the product of the highest artistic genius.

* See Garrett's History of India, page 157.

CHAPTER I.

PAINTING.

89. From very early times decorative figure paintings were much employed in the ornamentation of caves and buildings, but from their perishable nature not many ancient examples are met with in any great state of preservation.

90. Mr. Fergusson in speaking of the ornamentation of caves says: "In some of the caves however at Ajanta and elsewhere, the paintings still remain nearly complete and as fresh as the day they were painted. A competent artist, Captain Gill of the Company's service was employed some years ago to copy these.* If the series had been completed it would not only have formed a most valuable illustration of Buddhist history and tradition and of the manners and customs of India more than a thousand years ago, but would have illustrated to a very considerable extent the form and ordonnance of the very buildings they adorn."

91. In the oldest caves at Ajanta (which are samples of Buddhist art, and probably date from the first century after Christ), all the pillars are plain octagons, without either capital or base. They are stuccoed and painted with figures of Buddha and of various saints. Above the pillars is a plain space or belt corresponding in position to the triforium of a mediæval cathedral, but in the Indian examples ornamented with painting or sculpture illustrative of the purposes to which the temple was dedicated. Speaking of the ornamentation of the caves at Ajanta, Mr. Fergusson in his *History of Architecture* informs us that the principal mode of embellishment adopted in these caves was painting, if not exactly in fresco, at least in some sort of distemper. The plaster which was made to cover the walls in order to receive the coloured embellishments, has peeled off owing to damp or to the mischievous violence of Muhammadans or other destroyers.

92. "In some of the older caves," he writes, "not only the walls and roof, but even the pillars are wholly covered with stucco and ornamented with painting. This painting is divided generally speaking according to the following rule. On the walls are extensive compositions of figures and

* The paintings produced by Captain Gill were placed in the Indian Gallery of the Crystal Palace, but unfortunately were destroyed by the fire which occurred there.

landscapes ; on the pillars are single detached figures representing either Buddha or Buddhist saints ; while the paintings on the roof are almost invariably architectural frets and scrolls, often of extreme beauty and elegance, rivalling many of those at Pompeii and the baths of Titus. This threefold division is in fact the only one admissible in good taste, or with the slightest possible modification where figures and conventional ornaments are to be combined. At a later period many of the ornaments which had been painted on the earlier pillars came to be carved on them in relief, as happened in Europe in the transition from the Norman to the Gothic style. The pillars were naturally the first to undergo this transformation, but it was extended in some instances to the walls and even to the roofs. In some cases there still exist traces of painting on these engraved ornaments, but it seems that in the last ages of the style the architects were satisfied with the effect produced by the light and shade of bold reliefs and abandoned colour, to a considerable extent at least, if not altogether."

93. "There is an abundance of evidence to prove that stucco and paint were used at an early age for the adornment of external faces of the caves, and traces of this still exist at Karli and elsewhere. In such a climate they must soon have been found perishable and unsuited to the purpose, and therefore abandoned. One of the most frequent subjects for this art is the front or principal feature of the temple itself." In some of the pillars at Ajanta only the central part of the pillar is coloured, the flutings of the central drum being each filled with floral scrolls beautifully painted. In some of the older caves the variety of ornament is entirely in the painting on the pillars, but when the carving is also interpolated, the variations are more striking and effective.

94. In his account of the Rock-cut Temples of India, Mr. Fergusson, speaking of the Ajanta paintings, says, "The style of these paintings cannot of course bear comparison with European painting of the present day, but they are certainly superior to the style of Europe during the age in which they were executed ; the perspective, grouping, and details are better, and the story better told than in any paintings I know of anterior to Orgagna and Fiesole. The style, however, is not European, but more resembles Chinese art, particularly in the flatness and want of shadow ; I never, however, even in China, saw anything approaching its perfection. I looked very attentively at

these paintings, to try and discover if they were fresco paintings or merely water colours laid on a dry surface, but was unable to decide the point; the colour certainly is in some cases absorbed into the plaster, and I am inclined to think that they may have been painted when it was first laid on, and consequently moist, but I do not think it could have been done on the modern plan of painting each day all the plaster laid on that day."

95. Whilst engaged in copying the Ajanta frescoes, Major Gill made the following notes, which are of the highest value, as the majority of his full-sized copies were destroyed by fire.*

Major Gill's
notes on
Ajanta.

96. "The caves of Ajanta are situated in a ravine about five miles from the village of Ajanta, above the ghat supporting the table land of the Dakkhan and three miles from the small village of Furdapúr below the ghat. At a short distance from the foot of the road above the ghat the entrance of the ravine commences, and is of considerable width, but following the winding of the stream it gradually narrows until it at last takes an abrupt curve of more than a half circle, hemmed in on each side by almost perpendicular rocks, and closed in by seven waterfalls, and it is in the concave side of this cul-de-sac that the caves have been executed. The height of the caves from the stream below varies from 60 to 150 feet. The series consist of 29 caves, five of which are dagopas or chaityas, and 24 viharas, of these four dagobas and twenty-three viharas

* In the *Friend of India* (May 16, 1873) appeared the following notice about the Ajanta caves. "The *Antiquary* tells the story of the Ajanta caves. About 25 years ago, the East India Company, with the liberality that so distinguished it, resolved to secure faithful transcripts of the wonderful frescoes in the Ajanta Cave temples. Accordingly Major R. Gill was employed with the necessary establishment of assistants, and in the course of a number of years he sent home nearly 30 large and faithful copies of almost all the best portions. Of these 22 or more were placed in the Sydenham Crystal Palace, where they were destroyed by fire about six years ago. No copies, tracings or photographs were taken of them before sending them to be exhibited, and finally burnt. And all we possess of this magnificent series of fac-similes are woodcuts, on a very small scale indeed in Mr. Manning's *Ancient India*, of two of the pictures and of eight detached fragments of others. Fortunately five or six of Major Gill's large paintings had not been sent to the Crystal Palace, but were afterwards found among the stores, and are now hung in the corridors of the India Office. Most of the frescoes have suffered much since they were copied by Major Gill, some have almost, if not entirely disappeared. Still representations were made to Government to attempt rescuing some portion of what still remains, and Mr. Griffiths of the Bombay School of Art was accordingly deputed to report on the feasibility of copying them. The sum of rs. 5000 was granted Mr. Griffiths and a party of students went to Ajanta early in the cold season, and it is satisfactory to learn that all of the ceiling worth copying and four pieces of the wall painting of Cave No. 1 have been successfully copied."

are accessible. I entered the remaining two at great risk ; the dagoba proved to be quite a beginning, a portion only of the façade and large arch having been commenced, and the vihara was not in a much more advanced state ; the verandah alone being roughly hewn, supported by six half-formed pillars and two corresponding pilasters. Very few of the caves have been completely finished. Every portion of them, except one or two, appears to have been painted throughout, walls, ceilings, pillars, verandahs and sculptures, and in some even the cells. The sculpture is by no means profuse, and, in the vihara caves, is confined to the figures of Buddha and attendants in the sanctuary, around the doors of the sanctuary, on doors and windows of the caves, and on the capitals and shafts of the pillars ; and principally represents conjugal life, beautiful tracery and fret works. The sculptures in the chaitya or dagoba caves is found upon the façades, on the dagobas, on the entablature and upon the pillars, and consists almost exclusively of representations of Buddha, disciples, and attendants, in every variety of attitude."

97. "In one chaitya cave the whole of the walls round the aisles are covered with sculpture, and of a somewhat more varied character, as here, is found a colossal figure of Buddha in the attitude of Nirvana, and below are several females in attitudes of lamentation. Figures of females are also found in other parts of this cave, and there are also some representations of Varuna, one of the incarnations of Vishnu, fat figures with four arms are found squatted on the abacus over each capital. The *sculpture* generally shows but little knowledge of art, in fact nothing beyond the most primitive rudiments of form, except in a cave where at the foot of the statue of Buddha in the sanctuary are the trunks and legs of a boy in the attitude of prayer or of offering, most beautifully executed ; the proportions and form are charming and the limbs round and fleshy. The paintings have much more pretension to art ; the human figure is represented in every possible variety of position some slight knowledge of anatomy is also displayed so far as the deltoid and biceps in the arms, the pectoral muscles and recti in the trunk, and the patella in the legs. The most desperate attempts at fore shortening are very frequent and often successful. The hands in many cases are gracefully conceived and well drawn ; perspective has also been essayed but with little success. The paintings have all been of the most brilliant colours, and a very considerable amount of relief has been obtained by the means of light

and shade ; they appear to have been painted on a thick layer of stucco, but whether whilst the plaster was wet or dry, it is now quite impossible to decide ; in many places the paint has penetrated considerably beyond the surface of the stucco."

98. "The paintings, unlike the sculptures, are not confined to Buddhas, devotees, and disciples and attendants, but represent streets, houses, temples, interiors with the inmates at their daily avocations, fights, processions, love and death scenes, cocks and rams fighting, racing, archery hunts, animals of many kinds from the huge elephant to the diminutive quail ; exhibitions of the cobra-capella, ships, fish, &c. As regards the antiquity of the caves, Mr. Fergusson is, I believe, the best authority, and he considers none anterior to the second or third century of our era, though he alludes to an inscription on the face of cave No. 10 which he says, if any reliance on such evidence can be placed, it would at once make the cave 200 years before our era. The rock from which the temples are excavated appears to be fine compact trap, in many places deranged by veins of greenstone intersecting it at various angles. The viharas appear mostly to have been cut out of hard trap rock, for seven or more feet from the top, but the cave floor being lower than the thickness of hard rock, the lower portion near the floor has been cut out of trachyte. The soft portion of the rock has greatly disintegrated from the effects of atmosphere and moisture upon it, causing it, as it has already caused many of the columns to fall down. The rock out of which the caves have been cut lies in a wonderfully horizontal position considering the great convulsions which have evidently taken place here from igneous action. The tools with which the rock has been cut appear to have been punches, varying from a point to a quarter of an inch at the cutting end ; the punch, however appears to have been used in either hand, as occasion required or as suited the operator."

99. "In the following brief description of each cave I have numbered them in accordance with Mr. Fergusson,* and shall take them seriatim, commencing with No. 1, which is a vihara 63 feet 3 inches deep by 63 inches 7 inches broad and 13 feet 6 inches in height. It has a principal entrance with a smaller one on either side, two windows intervening, a colonnade of 20 pillars runs round it, dividing the grand hall from the aisles. The anti-chamber and sanctuary in

* The numbering of the caves is from the northern end, or that lowest down the stream, and is from 1 to 27, the latter being the last accessible cave at the south-eastern extremity.

which is a large statue of Buddha open out from the centre of back wall and on each side of the anti-chamber, as well as in the right and left aisles are cells.

100. The pillars of colonnade are square at the base, and then change to octagons, and then to sixteen sides, and lastly to thirty-two flutes (some spiral), terminating with a compressed melon-shaped cushion, surmounted by bracket-shaped capitals; the shafts are ornamented at intervals with bands of tracery and fret.

101. The entrances to the sanctuary, and to the cave itself, as well as the windows, are well ornamented with borders of figures and tracery. There is a fine verandah in front of the cave, supported by six pillars, and two pilasters, and at each end are cells, and from the two centre pillars a portico is projected; outside the verandah, and at right angles to it, are two small chapels and cells within. The exterior of this vihara is by far the finest of the series. A beautiful frieze extending over the verandah, portico, and chapels, in which are buffaloes fighting, elephants killing tigers, and men spearing buffaloes on horseback. Cave No. 2 is a vihara 43 feet 3 inches deep, by 47 feet 7 inches broad, and 11 feet 5 inches in height. It has a door and two windows, which are all ornamented with borders of figures, fret, and tracery; it is supported by a colonnade of twelve pillars; these pillars are square at base, then octagonal, then change to sixteen sides, then to thirty-two, and afterwards revert to octagons surmounted by bracket capitals. The shafts are divided at intervals by bands of fret and flowers, and on three of the pillars in the front face of the colonnade, below brackets, are fat figures having four arms. In the centre of the back aisle are anti-chamber and sanctuary, containing a large statue of Buddha, and on either side, facing right and left aisles, are small chapels, and all along the sides of these aisles are cells. In front, there is a verandah supported by four pillars, and two pilasters; these pillars have 16 sides at base, changing to thirty-two; at each end of the verandah, there are small chapels. The cave has been painted throughout, but now a small portion only remains, and of a very indifferent description; the subjects consist of processions of horsemen armed with a weapon like the coorg knife, women nude, save from the waist to a little above the knee, which is apparently covered with short drawers made of a white coloured cloth, broadly striped with bright blue, a boat with three masts, square sail and jib sail, and there is a large eye painted both on the bow and stern, and a fish is seen

swimming below ; there are also representations of ducks seated on charpoys. The ceiling within the cave has been divided into compartments, containing chiefly groups of flowers, and cooing ducks ; colours confined to white and black upon a mulberry ground. The general arrangement of the ceiling in the verandah is of a similar character, but enlivened with bright blue and green on dark green and red grounds, and of a much better style ; within the compartments, too, the representations are more varied, and some of the most striking are figures with skull-caps, and striped stockings, evidently having a carouse, the vessels used being of a very pretty form, and a man teaching a cobra-capella his lessons."

102. "Cave No. 10. Is also a dagoba cave, measuring 95 feet 9 inches in length, by 41 feet 1 inch in breadth, and 36 feet in height. A colonnade of 39 pillars has once surrounded the nave. The dagoba is at the end of the nave, and exactly similar to that in cave No. 9, with the exception of having some niches cut in the upper portion of the cylindrical base. The pillars of the colonnade are carried round in a circular form, and the backwall of the caves partake of the same form. The pillars are plain octagonal shafts without base or capital. Above them is a plain entablature, over which is an arched roof, which has been ribbed with wood ; the roof of the aisles is half arched and ribbed with stone. The whole of the front of the cave is fallen away. The whole of the cave has been painted. On the left side, a procession of warriors of various nations, some armed with spears, some with swords, and others with bows and arrows, is still visible, a group of female figures, and a set of dancing girls, are also still to be seen. On the right side are a number of females sitting on bambu morahs (stools) with attendants, and beyond them is a large herd of elephants apparently in their wild state, and represented in every variety of position in a most masterly style, and rendered with a fine bold comprehensive outline. There are portions of a few letters of inscriptions on the walls, and pillars which have been painted ; the faces of the octagonal shafts of the pillars have all been painted with figures of Buddha."

103. "Cave No. 11 is a vihara 28 feet deep, by 37 feet broad and 10 feet 5 inches in height. The sanctuary as usual is in the centre of the back wall, and on each side of it, as well as in the left side of the cave, are cells. On the right side is a seat running from end to end. Four rude ill proportioned octagonal pillars support the roof ; small pillars also divide the windows. There is a door and two windows

to the cave, in front of which are four pillars, and at each end, cells complete the cave. In the sanctuary, at the feet of the statue of Buddha, is the figure of a kneeling boy either at prayer or oblation, and most beautifully sculptured; the head and hands are unfortunately gone, but the trunk and limbs still remain, and most charming, they are quite fleshy and round. The whole of the cave has been painted, in black and white colours only; little painting remains within the cave, but a good deal of the ceiling of the verandah is still visible, and some very pretty ribbon patterns are to be seen."

104. "Cave No. 16 is a fine vihara 65 feet 3 inches in depth, by 66 feet 3 inches in breadth, and 15 feet 3 inches in height. It has three doors and two windows, a colonnade of twenty pillars runs round the hall and divides it from the corridors. These pillars are nearly all merely plain octagonal shafts without either base or capital; the exceptions are the two centre pillars in front and rear which are square at base, changing to octagons, then to 16 flutes, and vice versâ, with bracket-shaped capitals; the next two pillars in front are octagon shafts with bracket capitals. The sanctuary, and anti-chamber occupy their usual places, and there are cells all around the cave. On the roof of the front aisle, beams and rafters are cut out of the rock; fat figures, as brackets support the beams, in some cases two, and in some a male and female. Walls, ceilings, and pillars have all been painted, ceilings and pillars chiefly black and white. But little of the paintings on the walls remain, but on the back wall, warriors armed with swords shaped like the Gûrkah knife, and shields beautifully ornamented, and some with most hideous faces, and others with large eyes painted upon them, are still to be traced, whilst on the left wall is a most perfect representation of a dying princess and attendants, some are supporting, some fanning, and others lamenting; boys at school writing on boards, quails in cages, pigeons on house-tops, and archery practice, are also to be traced. There has been a verandah supported by six pillars and two pilasters, and a cell at each end of it; the whole of the verandah has been painted, but only small bits here and there are now to be seen."

105. "Cave No. 17 is a vihara, 62 feet deep, by 63 feet 9 inches in breadth, and 13 feet high. It is supported by 20 pillars, the two centre pillars in the front row are square at the base, then octagonal, then changing to 16 sides, and vice versâ, with bracket-shaped capitals; the two centre in the back row are square at the base, then octagonal, then 16

sided, changing into 32 flutes and vice versâ, with bracket-shaped capitals, all the rest of the pillars are plain octagons. There is a sanctuary with a statue of Buddha, and antichamber and cells all round the cave. There are three doors and two windows to the cave. The verandah has been supported by six pillars and two pilasters. The cave has been painted throughout. Amongst the figures still remaining are a hunting scene, deer, dogs with collars, horsemen and footmen, all in a most perplexing state of intermixture, and above all stands a lion well delineated. Three horses abreast as if yoked together, a horseman with Grecian helmet, two men on one horse, horses in their stables with saddles hanging up, are also depicted. There is also the representation of a siege. Elephants and horseman are crossing the moat in boats no larger than themselves, and such as have already crossed, are in fierce strife with the dependants of the city; whilst the king is seen sitting aloft, behind the battlement having water poured over his head, whilst musicians and dancing women amuse him. The ceilings are exclusively white and black, but interesting from the representations of cocks and rams fighting, racing, and other subjects too effaced to be traced. The ceiling of the verandah is perhaps the most perfect which remains, and is divided into compartments by borders of tracery, fret, and scrolls. The divisions are filled up with arabesques, groups of flowers, animals, and in some cases the human figure. At the left end of the verandah is a circular piece of painting divided into eight compartments, and a border outside into 16 divisions. The inner compartments are filled with a small figure. In the outer divisions are signs, and as one or two correspond with the signs of the zodiac it has been called the zodiac cave; but from the disposition of the figures in the smaller compartments, I rather incline to suppose that it may have been intended to represent different ages of the world. In the verandah is also to be seen a marriage procession, the bride having a white and blue umbrella carried over her, then the bride and bridegroom are seen reclining on an ottoman with attendants serving refreshments, some hold trays of fruit, &c., some jugs with long necks, whilst the bridegroom presents a cup to the lady and seems endeavouring to persuade her to partake thereof."

106. "Cave No. 19 is a dagoba cave, 24 feet in breadth by 46 feet in depth. The further end being of a circular shape, 17 pillars form a colonnade around it defining the nave and aisles; the pillars are square at base changing to octa-

gons, then to 16 sides, then to 30 flutes, surmounted by compressed melon-shaped cushions with bracket capitals; in some the fluting runs spirally and in others, instead of fluting, that portion of the pillar is plain; but in all cases the corresponding pillars on either side are of one pattern, bands of flowers and fret divide the pillars at intervals. Above the colonnade is the entablature, bands of tracery divide it into compartments, in which are figures of Buddha alternately sitting and standing. These figures of Buddha are all of an orange colour, except one which is pink. Above the entablature is the arched roof ribbed in stone. The ceilings of the aisles are flat. The whole of the cave except the side walls and ceilings of aisles has been covered with a thick compost of a white colour, varied with orange and mulberry, which completely destroys the sharpness and detail of the sculpture. On the side walls small figures of Buddha in all attitudes have been painted, and the ceiling of the aisles has been adorned by a rich wreath of flowers in which the human and animal figure are here and there introduced. There is only one entrance to the cave in front of which is a portico; over the portico and running along the front of the cave is a terrace, 26 feet 3 inches in length by 5 feet in breadth, in the centre of which a large arch opens into the cave, the base of which is 10 feet 8 inches, and height 8 feet, which very nearly brings it to the level of the apex of the roof. At right angles with the front of the cave, and on each side of it, are chapels with cells attached to them, and there has been an enclosed area in front of the cave, 33 feet 8 inches by 31 feet 1 inch. The whole of the façades and of the sides over the terrace, and outside it, are covered with sculpture almost exclusively confined to images of Buddha. But a group of three females placed between the left side chapel and the façade claim particular attention from its beauty and grace; the centre figure is seated, and over her head is a canopy formed of five heads of the cobra with hoods expanded; the other two females stand on either side and are holding *chaorís*. The dagoba in this cave is of a composite order, in front of it is a standing figure of Buddha and various small figures of Buddha are distributed about it; it is surmounted by three umbrellas."

107. "In cave No. 21, which is a vihara 51 feet in depth by 51 feet 6 inches in breadth and 12 feet high, a small piece of painting on the left wall is still remaining, in which a singularly black Buddha and some very fair females are very prominent. Small patches on the ceiling are also still visible, of which although the colours are confined to blue,

green and white on a mulberry ground, must have been very beautiful.”*

108. The full sized drawings of these frescoes now left in the possession of the Secretary of State for India, at the India Office,† are five in number. No. 1 measures 8 feet by 9 feet, and is a picture of figures: The centre is occupied by Buddha—a figure about 6 feet 6 inches high—holding a blue lotus flower in the right hand. On his head is a high cap covered with rich embroidery and precious stones, near him and behind in the distance are several amorous groups. The subject appears to be the departure of Prince Siddharta (afterwards Buddha) from his regal home, and the abandonment of the pleasures of life for the seclusion of asceticism. No. 2 measures also 8 feet by 9 feet, and contains three distinct groups. In the foreground is a representation of a sort of verandah, under which are several figures standing round a man holding an oval dish containing four human heads. At the back are two porches, under which are seated figures, over two of them water is being poured by attendants out of gharas.

109. No. 3 is a ceiling measuring 36 feet long by 11 feet 6 inches wide. The general outlines are such as would have been produced by beams and rafters, the intermediate squares being filled with patterns of flowers, fish, or human figures painted in grey, black, orange, and dark green colours. The centre square of the ceiling contains a circular medallion on a red ground, of six radiating human figures. No. 4, measures 8 feet by 8 feet. Under a pillared porch are seated a prince and princess, and on their right are a number of servants tugging at a rope, to the end of which is tied a big snake.

110. In the foreground is a group of three women engaged in domestic occupations. One is rolling paste on a board, the second is making up flat cakes or Chupattís with her hands, and the third is cleaning cotton.

111. No. 5 also measures 8 feet by 8 feet, and represents a procession. A prince mounted on an elephant of state and with an umbrella is passing under the palace gate, and

* In 1835 Mr. Ralph and Captain Gresley of Aurungabad paid a visit to the caves of Ajanta, and in the fifth volume of the Bengal Asiatic Society's Journal, Mr. James Prinsep quotes the graphic description of Mr. Ralph to enliven (as he puts it) the dry recapitulation of details concerning the Ajanta inscriptions which forms the theme of his paper printed in the Journal.

† These were exhibited in the India Court at the London International Exhibition of 1873.

leaves behind him a party of dancing girls. The upper part of the fresco represents the same prince in converse with an ascetic who is seated with his legs bound together.

112. The style of these Buddhist paintings is curiously similar in tone to some 7th and 9th century Christian frescoes in the subterranean basilica of St. Clement's at Rome. In both there is a sombre colouring and flatness of treatment. Copies of these Christian frescoes are exhibited in the Kensington Museum, and the collection consists of: (of the 9th century), 1. The Saviour with Archangels and Saint; 2. The translation of the relics of St. Clement; 3. St. Clement saying mass, and other subjects; 4. Event in the life of St. Alexius; 5. The finding of a widow's son in the Chapel of St. Clement; 6. The assumption of the Virgin, with figure of Pope Leo IV.: (of the 7th century); 7. The Marys at the Sepulchre, the descent into Hades, and the marriage at Cana; 8. The Crucifixion with the Virgin and St. John.

113. Painting also appeared early in extensive wall decorations in the caves of Baug, where great processions with elephants, and the figure of Buddha, battle scenes and hunts are represented in the liveliest colours—red, blue, white and brown. The figures of the animals especially are freely executed and with a life-like adherence to nature.

114. At the celebrated pagoda of Siringam are some very curious coloured sculptures, which are used to ornament the enceinte of the sacred temple. Vishnu is represented painted a blue colour, lying on the body of the serpent Ananta, and surrounded by different personages of the Hindu pantheon; the colours chiefly used are red, yellow, and green, but the tints are neutral in quality, and therefore the more suited for the sculptured bas-relief.

115. In the ceilings of the temple of Jagarnath at Ellora, are some well painted circles of sculptured figures. Some of them contain figures of men and women, and are whole. The men are generally represented with bare heads and with small loin cloths, the women are only covered in the lower part of their bodies. There is no inscription in the building, but one can discern groups of dancers and of musicians, which have instruments absolutely of the same character as those used at the present day in India. The date of the paintings remains uncertain. Sir Charles Malet held that they were not so old as the building.

116. In more modern buildings, such as the Chattris of the 18th century at Goverdhun near Bhurtpúr, frescoes representing processions of rajahs, sieges, conflicts with the English troops, &c. are to be seen on the ceilings and walls.

117. Outside the walls of Seringapatam is a palace and garden, called the Durria Adalat Bagh, which was Tippú's favourite retreat from business. Its walls are covered with paintings which represent the manner the two Mussalman princes, Hyder and Tippú, appeared in public processions, the defeat of Colonel Baillie, and the costume of various castes or professions that are common in Mysore. In these paintings the figures are much in the style of caricatures, although they retain a strong likeness of native countenance and manner.*

118. It is not often that the journals of travellers in India contain precise information regarding the arts or manufactures of the districts in which they may find themselves, but an exception has come to my notice in the diary of Captain Knight, in Cashmere and Thibet (Bentley, 1863). In Thibet he explored the Lamas' habitations and temples. and "saw some very curious carvings and paintings on stone, some, of them," as he puts it, "not altogether in the church order of design,"—"some of the ceilings were beautifully decorated, and must have cost a good deal of money in their day, but are now rapidly falling into decay" : "In the afternoon, while rambling about the crows' nests of Lamierú, I discovered by chance a very curious temple in course of erection, and a number of Lamas and Zemindars superintending the proceedings. The principal decorative work was being carried on by a Chinese-looking pig-tailed artist, evidently not a local celebrity, who was embellishing the walls most profusely with scenes portrayed in the purest style of Pre-Raphaelite colouring. The figures in these had only been furnished with flesh-coloured spots where their faces were to be, and the foreign artist was employed, seated on a high platform, in furnishing them with features and casts of expression in accordance with the spirit of the scenes which they helped to compose. This he did certainly with very great skill, and the operation was a most interesting one to watch. The floor was covered with pigments and materials of all kinds, and the little community in the midst of the surrounding apparent solitude were working away like a hive of bees. In the inner part of the temple was a large coloured statue with eight arms and 22 heads. The heads were placed in three's, looking every way, in the shape of a pyramid, a single head crowning the whole." One of the hands held

* See Buchanan's Travels in Mysore, 1800.

a bow, but the implements contained in the others were entirely Buddhist in character and to me unknown."

119. In Burmah the modern and better class of buildings are painted in a very elaborate manner. The king's palace is covered with the most elaborate carvings and lacquered, painted and gilt to a very surprising extent. The monasteries also are profusely decorated with excessive carving and colouring, and the effect, although splendidly dazzling, is but such as is worthy of a barbaric and semi-civilised people. In like manner the Siamese pagodas are covered with an elaboration of detail and coloured ornament, that displays much bad taste, and an irrepressible love for barbaric exuberance.

120. A typical example of modern Buddhist painting exists in the Burmese illustrations of the Játakas (tales or fables about Buddha), now in the Library of the India Office. Each plate or coloured drawing measures about 15 inches by 9 inches. The method of colouring is for the most part the same in each. The sky line is painted a dark blue, and graduates to a lighter colour, then passes gradually to a yellow and to a bright red or to a bright green. The figures are painted over the colour, and although roughly executed, display an exceedingly quaint action in the men and animals represented.

121. The praying flags of Thibet, collected by Schlaginweit from the Goupa Mangnang in Gharí Korsum, Thibet, are painted with curious Chinese-looking representations of Buddha, surrounded by horses and dragons. Some are exhibited in the India Office Museum.

122. Amongst the poorer classes of natives in India there is still a demand for common pictures, which are used to decorate the mud walls of their houses. The subjects are mostly taken from the native Hindu mythology, and derive from it an extravagant and distorted character which is repugnant to our feelings.

123. "In 1611 Finch went to Lahore and thus describes the pictures which were at that time in the fort. As for the rarities of the castle or palace they are by far too numerous, as well as too glorious, to be justly represented by a short description. The mohols, the courts, the galleries, the rooms of state are almost endless, and to give an idea of the extravagant richness of the furniture of these, it may be sufficient to say that in the king's lodgings the very walls and ceilings are all overlaid with the purest massy gold, and the others are as prodigally rich and sumptuous in their proportion. There's a vast number of state pictures

hanging up and down in the galleries and public rooms, all drawn at full length. Here's the whole royal family down from Babur, that made the conquest of India to this present Mogul, and besides these, all the present noblemen of the present government, the Mahometan Emirs and Cans, and the gentile Rajas or native Indian princes that are of any power or figure about the king."*

124. The painters in the districts of Patna and Berar are styled "Mosawír," and they possess a good deal more merit than those in the surrounding districts. They paint many sets of miniatures representing the Mogul emperors and descendants of Timúr, and these are well executed in the minute attention to various parts of dress. Other groups are also painted by them representing Indian scenes and customs. All the painters are Hindus, and are superior in ability to those Muhammadans employed by Tippú Sultan.

125. In the Shahabad, the district adjoining Berar, there are some painters called Chitera, who resemble the Nukkash, or common painters of Patna, and paint household furniture, the pageants used at the Muhurum festival, boxes, cards, the walls of houses with figures of animals and the gods.†

126. Bishop Heber's Indian Journal, which records a vast number of extremely interesting experiences of travel all over India, dating from 1823, contains some observations on Indian painting. In describing his visit to the city of Benares, he writes:—" . . . I had an opportunity of seeing something of Benares, which is a very remarkable city, more entirely and characteristically eastern than any which I have yet seen, and at the same time altogether different from anything in Bengal. No Europeans live in the town, nor are the streets wide enough for a wheel carriage. . . . The streets, like those of Chester, are considerably lower than the ground floor of the houses, which have mostly arched rows in front, with little shops behind them. Above these the houses are richly embellished with verandahs, galleries, projecting oriel windows, and very broad and overhanging eaves, supported by carved brackets. The number of temples is very great, mostly small and stuck like shrines in the angles of the streets, and under the shadow of the lofty houses. Their forms, however, are not ungraceful, and many of them entirely covered over with

* See a Relation of Mr. Finch, merchant, concerning his trade and travels in the Moguls country.

† See Martin's Eastern India, page 331, vol. 1.

beautiful and elaborate carvings of flowers, animals, and palm branches, equalling in minuteness and richness the best specimens that I have seen of Gothic or Grecian architecture. The material of the buildings is a very good stone from Chunar, but the Hindus here seem fond of *painting* them a deep red colour, and, indeed, of covering the more conspicuous parts of their houses in gaudy colours, of flower-pots, men, women, bulls, elephants, gods, and goddesses in all their many-formed, many-headed, many-handed, and many-weaponed varieties. . . ." He visits a house belonging to two minars, the sons of a celebrated Baboo, who had made a fortune, and sees in it some paintings, amongst others ". . . a daub of the present Emperor of Delhi, and several portraits in oil of a much better kind, of the father of these boys, some of his powerful native friends and employers, and of a very beautiful woman of European complexion, but in an eastern dress, of whom the boys knew nothing, or would say nothing, more than that the picture was painted for their father by Lall-jee, of Patna. I did not indeed," continues the bishop, "repeat the question, because I knew the reluctance with which all eastern nations speak of their women, but it certainly had the appearance of a portrait, and, as well as the old Baboo's picture, would have been called a creditable painting in most gentlemen's houses in England. I have, indeed, during the voyage, been surprised at the progress which painting appears to have made of late years in India. I was prepared to expect glowing colours, without drawing, perspective, or even shadow resembling the illuminations in old monkish chronicles, and in the oriental MSS. which are sometimes brought to England. But at Sir C. D'Oyley's I saw several miniatures by this same Lall-jee, dead some years since, and by his son now alive, but of less renowned talent, which would have done credit to any European artist, being distinguished by great truth of colouring, as well as softness and delicacy. The portraits which I now saw were certainly not so good, but they were evidently the works of a man well acquainted with the principles of his art, and very extraordinary productions, considering that Lall-jee had probably no opportunity of so much as seeing one Italian picture."

127. At the London International Exhibition of 1872, there was a small and characteristic display of painting, but all the specimens were remarkable for the stiff disposition of figures and for considerable disregard for the rules of perspective. Directly a native artist departs from orna-

mental forms and gets beyond geometrical patterns or conventionalised foliation, whether in painting or in sculpture, he displays his want of greater power to delineate nature. For quaintness of coloring, and for clever harmonious combinations he possesses considerable ability, and in matters of mere ornament his instincts keep him straighter, perhaps, than would a more developed copying power.

128. In his report on the Bombay Museum for 1863, published as a selection from the Records of the Government of Bombay,* Dr. Birdwood makes the following apposite remarks on the decline of taste in native art manufactures:—"I find that great delay occurs in the transit of packages between Bombay and Lahore, and perhaps this is the explanation of the strange fact, that even European tradesmen gave their orders for *koftgaree* through me. This distrust of themselves and dependence on Government agency, is perhaps also the reason why *koftgaree* and the exquisite *carved soapstone ware of Agra*, were not known in Bombay until sent to the Museum by the Lieutenant-Governor of the Punjaub, and by Mr. Walker. I do not mean to reflect on the manufactures of *koftgaree* for the inferiority of the articles supplied to Bombay on my order. These Sidonia † wares are suffering a temporary deterioration all over India, owing to the attempt to sell them at the old rates under the general rise of prices. Purchasers will not at once pay the fair market-price for such wares, as they must for house-hire and firewood. The manufacturers trained to an elaborate craft cannot afford to throw it up without a struggle, and so the manufactures are still supplied, but of inferior material and finish. There is a corruption also going on of these beautiful art-manufactures owing to the growing introduction into them of European designs to suit the demand of their English purchasers; and taking no thought of this, we condemn the natives as having no sense of art, and for being incapable of perfectability. The way to correct these abuses is for native gentlemen of wealth to patronise these art-manufactures systematically and intelligently; to make it a pride to be rich in Cambay stones, Delhi miniatures, and carvings in sandalwood, ivory and ebony, and in the inlaid work of Beder, Bombay, and Goojerat. I know a Delhi artist in Bombay, Zoolfikar Ali Khan—his "*pen*" is perfection, who could never, until I gave him introductions, get access to native gentlemen through the crowd

* No. 83, New Series.

† Sidonia, the classical name for "articles de Paris," as we call them.

of pampered menials about their doors. To a *puttiwalla* an artist is a dog!"

129. Among the paintings at the exhibition that could be called pictures was to be noticed a miniature on ivory by this same Zúlfikar Ali Khan; also a view of the holy Mecca, in which the painting was careful and possessed a quaint sombre style of coloring. Dr. Bhau Daji of Bombay contributed some paintings on paper, among which was a scene of Krishna sporting with Gopias. The style was flat but curiously exact and formal, whilst the whole possessed much merit as a decorative work. Mica paintings. Paintings and drawings on mica representing religious and domestic scenes, are frequently to be met with at Tanjor in Madras, and Patna and Benares on the Bengal side. The execution of these is, as a rule, however, coarse, although effective.

130. The most finished native paintings are those which were made for the Agra and Delhi Mogul emperors, and the art has not yet died out.

131. It may be assumed, with tolerable correctness, that to the encouragement to painting given by the Emperor Akbar in the sixteenth century may be attributed the localisation of this art in those two cities.

132. Abul Fazl, in his minute description of the habits and customs of the natives during the reign of his master Akbar, dwells at some length on the art of painting. "Drawing the likeness of anything," says he, "is called Taswír. His majesty, from his earliest youth, has shown a great predilection for this art and gives it every encouragement, as he looks upon it both as a means of study and amusement." . . . "Much progress was made in the commodities required by painters, and the correct prices of such articles were carefully ascertained. The mixture of colours has especially been improved. The pictures thus received a hitherto unknown finish. Most excellent painters are now to be found, and master-pieces, worthy of a Biñzúd (one who lived at the court of the Shah of Persia and celebrated as a great painter), may be placed at the side of the wonderful works of the European painters, who have attained world-wide fame. The minuteness in detail, the general finish, the boldness of execution, &c., now observed in pictures are incomparable, even inanimate objects look as if they had life. More than 100 painters have become famous masters of the art, whilst the number of those who approach perfection, or those who are middling, is very large. This is especially true of the

Hindus ; their pictures surpass our conceptions of things. Few, indeed, in the whole world are found equal to them.* Among the forerunners on the high road I may mention--

(1.) Mír Sayd Alí of Tabríz. He learned the art from his father. From the time of his introduction at court, the ray of royal favour has shone upon him. He has made himself famous in his art, and has met with much success.

(2.) Khajáh Abdussamad, styled Shirí Kalam or sweet pen. He comes from Shiraz. Though he had learnt the art before he was made a grandee of the court his perfection was mainly due to the wonderful effect of a look of his majesty which caused him to turn from that which is form to that which is spirit. From the instruction they received the Khajah's pupils became masters.

(3.) Daswant'h. He is the son of a palki bearer. He devoted his life to the art, and used from love to his profession to draw and paint figures even on walls. One day the eye of his majesty fell on him, his talent was discovered and he himself handed over to the Kajah. In a short time he surpassed all painters and became the first master of the age. Unfortunately the light of his talents was dimmed by the shadow of madness. He has left many master-pieces.

(4.) Basawán. In back-grounding, drawing of features, distribution of colours, portrait painting, and several other branches, he is most excellent, so much so that many critics prefer him to Daswant'h.

133. The following painters have likewise attained fame : —Kesú, Lal, Mukund Mushkín, Farrukh (the Kalmak), Madhú, Jagan, Mohesh, Khemkaran, Tara, Sanwlah, Haribans, Ram. It would take me too long to describe the excellencies of each. My intention is 'to pluck a flower from every meadow, an ear from every sheaf.' I have to notice that the observing of the figures of objects and the making of likenesses of them, which are often looked upon as an idle occupation, are, for a well regulated mind, a source of wisdom and an antidote against the poison of ignorance. Bigoted followers of the letter of the law are hostile to the art of painting, but their eyes now see the truth." . . . "The number of master-pieces of painting increased with the encouragement given to the art. Persian books, both prose and poetry, were ornamented with pictures, and

* It should be remembered that Abul Fazl, like all Eastern writers, uses flowery language, and would naturally give high praise to everything encouraged by his imperial master.

a very large number of paintings was thus collected. The story of Hamzah was represented in 12 volumes, and clever painters made the most astonishing illustrations for no less than 1,400 passages of the story. The Chingiznamah, the Zafarnamah, the Razmnamah, the Ramayan, the Nal Daman, the Kalilah Damnah, the Ayar Danish, &c., were all illustrated. His majesty himself sat for his likeness, and ordered to have the likeness taken of all the grandees of the realm. An immense album was thus formed; those that have passed away have received a new life, and those who are still alive have immortality promised them. In the same manner as painters are encouraged, employment is held out to ornamental artists, gilders, line-drawers, and pagers. Many Mausabdars, Ahadis, and other soldiers, held appointments in this department. The pay of the foot soldiers varies from 1,200 to 600 dâms" (about 48 dâms equal to one rupee, *i.e.* two shillings).

134. The traveller, Roe, speaking of Jahangîr, who succeeded Akbar, writes, "the king" . . . "as a mark of his particular favour had ordered Asaph Can to send me his picture, which I should wear for his sake. This picture I received at my next going to court from the king's own hand as it were; for as soon as I came in sight, he presently called for it and reached it out to Asaph Can to deliver it me. And because 'tis the custom at the receiving any of these presents, for the party to kneel down and knock the ground with his head (from which sort of reverences I had obtained leave to be excused), he ordered that minister not to demand anything of that nature from me." . . . "This gift was not worth above 30*l.* in all, and yet it was five times better than what he commonly gives to his nobles, when he would make any of them sensible of his greatest esteem and goodwill. Theirs are commonly little medals of gold fastened on to a chain of four or five inches long, and if they have any garniture for it of pearls or jewels they must adorn it at their own charges. That bestowed on me was set in gold frame, had a chain of the same to come about my neck, and was beautified with some small pearl. Painting is an art in which this prince is mightily delighted; he loves to see a curious piece, and will discourse of it with skill and judgment. And it is certain that his own country can and does furnish him with entertainments of this kind, and such as a curious fancy may be well enough pleased with. I could not have thought that India had produced artists so skilful and in-

genious as I have seen by some pieces which his majesty showed me."

135. "A picture which I presented him and was very confident no workman in that country could have tolerably imitated was done with so much art and exactness, that I was puzzled to distinguish my own original from those copies which were taken from it. The Mogul was mightily pleased with this and boasted of his men's skill to a high degree; he reckoned it a kind of victory and in a pleasant way triumphed over me accordingly. A great deal of jest and diverting raillery passed upon this occasion, but the conclusion of it was that I was to pay the painter for his work, and the king must need know too what I intended to give him, which matter was well enough made up betwixt us, and the prince and painter both pleased."

136. A valuable original painting in water colours was presented by Major Charles Stewart in 1834 to the Royal Asiatic Society. It was brought to England in the year 1775 by Colonel Alexander Champion, and is a very curious and highly finished painting of the year 1625, representing the court of the emperor Jahangir at Agra at night.

137. Von Orlich in 1842 was present at a durbar of Shīr Singh's, at Lahore, and takes notice of the presence of native artists whose employment then, as it had been from the time of the first Mogul emperor, was to take portraits of the different personages composing the court. "On occasions of this kind," writes Von Orlich,* "it is customary for the Indian nobles to bring the artist attached to the court to take the portraits of those present. The painter of Shere Singh was, therefore, incessantly occupied in sketching with a black lead pencil those likenesses which were afterwards to be copied in water colours, in order that they might adorn the walls of the royal palace; and some of them were admirably executed. I was among the honoured few, and the artist was very particular in making a faithful representation of my uniform and hat and feathers."

138. Although it appears that the Vedas and other early poems of India are usually written in a simple manner, and often with a style on leaves of the papyri kind, no sooner did the Muhammadan dynasty obtain power and influence, than we find the royal edicts and other documents emblazoned with the rich colouring and ornamentation

* See Lloyd's Translation of Von Orlich's Travels in India.

peculiar to Persians and Mussalmans. Sir Frederick Madden tells us that "the process of laying on and burnishing gold and silver appears to have been familiar to the Oriental nations from a period of remote antiquity; and although there are no instances of its use in the Egyptian papyri, it is not unreasonable to believe that the Greeks acquired from Egypt or India the art of ornamenting manuscripts in this manner, which they probably conveyed to the Romans." It has been frequently remarked, that owing to the traditional preservation in India, of ancient processes and patterns, many of the arts, which its people originally derived from foreign sources, still exhibit in all their integrity, the peculiar characteristics of that nation or that influence whence it sprung. Thus, if we examine the different Indian manuscripts in the museums of Europe, ranging from the 15th century to the present time, but little difference will be found to exist between them. The most exquisite illuminated manuscripts have been executed in Persia, where the old methods of production are preserved in their highest perfection. Muhammadan manuscripts are always written in the Persian character, which in itself is of a most decorative character and outline, the letters lending themselves with unusual facility to ornamental arrangement, but the great display of ornamental illumination is usually reserved for the borders of pages, and these are of all varieties; generally, however, in the character of scroll-work, with floral embellishments in red, green, blue, pink, and gold. Patterns vary from the more severe kinds of frets to the elegant and elaborate intertwining of stems with their flowers and leaves.*

139. A beautiful example of painting may be seen in an illuminated copy of the Raga Mala in the library of the India Museum. The subjects of the various illustrations are most carefully painted throughout, but a surprising amount of attention is bestowed on the faces and heads of the various men and women. The colours are wholly in body, and the minuteness and finish is carried to an extent which is most wonderful.

140. The Koran, which was usually read by Tippú Sultan, is preserved in the library of the Indian Museum. The Persian text is written between lines of gold-scalloped ornament, and each page is surrounded by borders of carefully executed floral patterns painted on a burnished gold ground.

* See Digby Wyatt's Industrial Arts.

141. The method of copying very finely illuminated paintings is extremely curious. The artist, instead of tracing, pricks through the original drawing in order to get at the chief outlines, and obtains a very faithful copy by means of a laborious process of very close pricking.

142. Miniatures and paintings on ivory are produced at Benares, Delhi, and Tanjor, and many are executed with great delicacy.

143. In an illustrated work called "*Les Monuments Anciens et Modernes de l'Hindoustan*," by a Monsieur Langles, are fac-similes of a number of Indian miniatures which in 1821 were in the library of the king of France at Paris. Some are highly coloured, others executed in monotone, and nearly all have ornamental Persian borders surrounding the painting.

144. The painters in India are mostly of the Muhammadan religion, which is curious, as the creed proscribes the copying of human and animal forms. The Delhi paintings are of two classes; (*a*) portraits of emperors, their wives, and ministers; and (*b*) views of buildings and cities. The former are copied from old paintings on paper, some of which have been handed down for many generations in the painter's family. For miniatures of views or buildings, it is usual for the painter to first make large colored drawings from which to work from and to reduce. He often makes journeys for the purpose of sketching and collecting drawings, and these form his stock in trade from which he reproduces miniatures. Latterly photographs have helped in a considerable degree towards improving the artist's perspective, and they often, as models or copies, take the place of the drawings which are deficient in this respect.

DECORATIVE PAINTING.

145. Lübke, in his *History of art*, attributes the excellence of Indian decorative painting to the fertile climate of the country—the presence of which, ever before the eye, inspires the invention of native decorators.

146. "Under the glowing sun of the tropics," writes this author, "the moist soil yields a fertility not to be imagined, producing for man in lavish abundance all the necessities of life, but also stupefying and entangling the mind irretrievably with the overwhelming force of its productive power.

147. "It was not possible but that the wonderful and the overwhelming life of nature should captivate the mind of man, infinitely exciting his active imagination, filling it

with the most brilliant images, and stamping his existence with the character of calm steadfastness, and luxurious enjoyment.”*

148. Wealthy rajahs are still in the habit of painting and gilding their palanquins and boats, but the great splendour of the equipages of the Mogul emperors has ceased to be kept up by any of the reigning sovereigns. The Kashmir Rajah has handsome painted and lacquered barges and boats at Srínagar, and other native chiefs possess some more valuable though less artistic in ornament. The Marquis of Hastings in 1814, paid a visit to the Rajah of Murshedabad and in his private journal describes a splendid boat which the rajah had caused to be built. It was a Morpunkha (peacock feather) really elegant, but very inconvenient. The howdah or seat, near the bows, according to the fashion of those boats, was an extensive canopy of silver brocade, divided into three domes, which were supported by silver pillars. The body of the boat was painted with flowers on a yellow ground like a chintz. The effect was equally light and rich, but the howdah afforded little protection from the sun.

149. Speaking of the painted summer-houses built in Kashmir by the Mogul emperors, Bernier, the great French traveller, in 1699, writes, “The most beautiful of all the gardens is that of the emperor (Shah Jahan), which is called ‘Shah limar ;’ from the lake (Lake of Srinagar) one enters by a large canal more than five hundred feet long, and flanked on either side by poplars. It leads to a grand pavilion in the centre of the garden, where a second canal begins, which reaches to the end of the garden, and down the centre, placed at distances of 15 feet, are single jets of water. At the end is a second pavilion very similar to the first one. Each pavilion consists of a large hall surrounded by four smaller apartments, all of which are painted and gilded with Persian characters.”*

Lacquer Work.

150. The following critical remarks are from the pen of Sir D. Wyatt, and treat of the ornamental patterns of Lahore as displayed in shawls and on lacquer ware. “With a skill rivalling that of Magna Græcia or Etruria, whose vases are covered with decoration, which assists rather than interferes with their graceful contours, the artists of

* See History of Art, translation by Bunnett from William Lübke, vol. i. p. 74.

Kashmir and Lahore, have arrived by practice at such an orderly distribution of the forms and lines of their sprays and leaves, as without sacrificing too much of that negligence which is so graceful in nature, yet serves to appportion the whole in subservience to the forms requiring enrichment; they have adopted such a mode of geometrical projection as best conveys the idea of each flower, contrasting its front and side-view, and where either approach a regular figure, inclining rather to make it tell forcibly than to suppress it; they have also acquired the power of so bringing up the ground of their patterns, allowing it to appear here and there in the body of their flowers, or of treating an outline inclining either to black, white, or gold, as to define the form of every leaf and fibre clearly without employing any positive light and shade; and finally they have taken care, so to maintain the intensities of the various tints by alternately deepening an advancing colour, and lighting a retreating one, that they have succeeded perfectly in keeping that flatness of surface, which is so essential to the preservation of the form of the object decorated. As a general rule, it may be remarked, that the plants most frequently introduced into the ornamental compositions of the Cashmerians are the rose, the pink, and the jessamine, the favourite and abounding produce of their proverbially fertile valleys."

151. "The possession of the substance known in commerce as lac, and of vegetable oils, which form natural varnishes with scarcely any preparation, has given rise in Japan, China, and many districts of India, to that branch of manufacture generally known as 'lacquer-work.' The term, however, is a very vague one, since under it are usually comprehended not only objects in the production of which many various processes of the application of 'lac' are involved, but many other articles into the formation and decoration of which it is not likely that any particle of that material really enters. The substance 'lac' is an exudation from various trees, mostly of the fig species. A peculiar insect, the coccus ficus, perforates the tender bark of the smaller branches and shoots, for the purpose of depositing its eggs. About the perforations thus made, a milky liquid coagulates, which solidifies on exposure to the air, forms a resinous covering entirely surrounding the bough, and embalming the insects, as flies are emblamed in amber. The thin coating when separated from the stalks becomes 'stick-lac.' When boiled in water and broken up it becomes 'seed-lac,' and when melted and reduced to thin sheets, it constitutes what is

known as shell-lac. Lac possesses two distinct properties of great commercial value, since, while as a resin, it is of unequalled purity, it derives from the insects embedded in it colouring matter which is of the greatest value in the production of a red dye. The colouring matter is obtained from 'stick-lac,' probably by a dissolution in some alkali, and the admixture of alum, causing a precipitate, which, when formed into small square cakes and dried, constitutes 'lac-dye,' a substance which has been very largely imported into this country for many years. 'Shell-lac' enters into the composition of the best sealing wax, possessing the property of melting without charring on the application of heat. In one variety of Indian and Chinese work, a kind of sealing wax is spread to a considerable thickness on wooden boxes or cabinets, and is then worked over with patterns indented with slightly heated stamps into the external coating, and then finished with cutting tools. In another variety, that generally known in this country as old japan-work, the lac, dissolved in spirit or essential oil, forms a varnish, which being applied to wood or papier-mâché in successive coats, produces at last a beautiful smooth surface. Upon this surface, when dry, any amount of ornament may be painted with varnish, over which gold or bronze dust being powdered, adhesion to the wet varnish only takes place where the pattern has been traced; and thus were produced the cabinets and boxes which formed the favourite decorations of saloons in the days of Hogarth and the Spectator, exciting the liveliest competition among the fair frequenters of the celebrated old China auctions. The gilding of those cabinets was sometimes executed partly in leaf-gold, and partly by the above process of powdering. In the decoration of Kashmir and Lahore laquer-work, only a small quantity of lac is used. Wood or papier-mâché forms the basis upon which painted patterns are executed, and a coating of lac dissolved in spirits is applied in the first instance over plaster ground, then the painting is executed, and finally coats of clear varnish are applied in order to produce a fine hard polish."

152. "Sometimes raised ornaments are produced by stamping the plaster ground before it has set and become hard, in a manner similar to that in which the early painters of the Italian schools were in the habit of decorating the 'nimbi' round the heads of saints. Articles of a more common description are executed by using a thick white paint instead of the plaster ground, and coarser patterns are painted over it."

153. "The japanned or lacquered work of China is well known. All substances that are dry and rigid, as woods, metals, and prepared paper, admit of being japanned. The fine varnish used for this purpose is obtained from a shrub called Tseih-shoo (*Rhus vernix*), from which it distils like gum. It is poisonous in a liquid state, and hence great caution is used, both by those who gather and those who work on it, to shield themselves from its noxious qualities. It is capable of receiving all colours, though black is the most common. More than 50 coats of varnish are sometimes put on."*

154. A quantity of painted wood and lacquer ware was exhibited at the International Exhibition of 1872, showing that ability exists among modern designers and workmen, and the facility with which all kinds of forms are covered with ornament, reveals the instinct which guides their hands. Lacquer ware from Kurnúl, in Madras, had some cleverly painted floral patterns, some from Lahore and Scinde was effective but rather coarse in execution. A box from Kashmír showed refinement in coloring and had effective figure painting on its sides; and a circular Burmese box of red, green, and gold lacquer was most excellent in design.

155. Painted lacquer ware is also produced at Agra, Bhurtpúr Bareilly, and various other places, and includes a great variety in modes of decoration. Major-General Fytche in the official narrative of his mission to the court of Mandalay in 1867, describes the mode of manufacturing a very curious description of lacquered and painted bambú basket ware made at Pagan in upper Burmah. First a box in the shape required of fine bambú basket-work is dipped into wood oil ("Thitsi"), and buried for five or six days, or until the lacquer is properly set on the bambú, again dipped and buried, and for the third time the process is repeated. The frame is thus covered with a good coating of lacquer. On it is traced the pattern, which it is intended to produce, say in red. The red pigment is then rubbed over the whole, but bites only where tracing has been made. After being allowed to remain a few days the superfluous red pigment is rubbed off. There is then traced out the pattern which it may be intended to produce in yellow, and the above process is repeated with yellow pigment, and so on until all the tracing is done and colored. The whole is then put on a lathe and polished with fine char-

Burmese
lacquer.

* See Digby Wyatt's Industrial Arts.

coal. The pattern is traced by a small iron style and regulated by the eye entirely. The painting on papier-mâché produced in the valley of Kashmír, is as celebrated almost as the shawls which are made there ; the patterns used partake of the same character, and the sentiment pervading them in respect of design and coloring is much the same in both arts. Trays, card, and glove-boxes, cigar-cases, furniture, jewel-boxes, &c. are among the many applications of this ornamental ware ; but it is most suitable when applied to small objects. In large ones, such as tables, the delicacy of the pattern is lost and is not appropriate. The lacquer work of Sawantwarí in the Bombay Presidency is particularly interesting from the unmixed Hindu character of its decorations. That of Hydrabad in the Dakkhan being painted over tinsel has a beautifully jewelled appearance.

Kashmir
papier-mâché.

Enamels.

156. Enamelling, or the art of fixing colours by melting in fire, is of very ancient date ; it was practised by the Egyptians, and carried to a high degree of perfection in Persia. The art is known in every part of India. It is chiefly employed in ornamenting arms and jewellery, not only in gold but also in silver.

157. Dr. Royle, in his lectures on the arts and manufactures of India, gives the following account of enamel making :—" Uneducated natives may be found in almost every Indian bazaar, who can make alloys, colour glass, and work enamels, by methods which are unknown in Europe. The workmen of Behar are stated to make two enamels, one yellow and the other green, and their process is said to be as follows:—Five parts of lead are melted in a shallow crucible, and to these is added one part of tin, and the alloy is calcined for four or five hours. It is then heated to redness in the crucible of the glass furnace. One part of white quartz is next added, and the mass stirred about for three hours. It is then taken out with a ladle, poured on a smooth stone or iron, and cooled in water. They then take one part of their palest green glass, and add a fourth part of the other materials to make the yellow enamel. The green enamel is made in the same manner, and to the melted glass is added not only the prepared lead and tin, but a small portion of the black oxide of copper. In Mysore they make a bright yellow enamel by first calcining five parts of lead and one of tin, then adding one part of zinc calcined in a

separate crucible. When these begin to adhere they are powdered in a mortar. When the maker of glass rings is at work, he melts some of this powder, and while the ring is hot he applies some of the powder with an iron rod to the surface of the glass."

158. The art of enamelling, carried to its highest perfection, is peculiar to the city of Jaipur. Like many other Indian arts, the process of producing the enamel and of giving various colours to the vitreous composition is maintained a secret amongst the native workers. The recipe for the production is bequeathed as an heirloom from one generation of workmen to another, and descends chiefly in their families. The mode in which the enamel is produced is simple and of the most primitive description; the secret is confined to the composition of the vitreous material. The furnace employed consists of a circular hole of about a foot and a half in diameter, made in the earth, a passage from below provides a means of furnishing fuel and securing a draught of air. Over the hole is placed a thin hemispherical covering of clay, in which are five holes for the draught, and under which are placed small vessels of earth for holding the fused glass, over the surface of which the flame plays as it issues out of the air-holes. The glass is made in these earthen vessels, and when fused the colouring matter is added. The whole is then allowed to cool, and in this state is kept for use. Only articles made of pure silver or of pure gold are enamelled, and the best enamel is applied only on pure gold, which should be free from any alloy. The pattern required is first carved out, and the enamel having previously been ground to an impalpable powder is made into a paste with water and placed over the portions of the pattern so carved. The article is then placed in the furnace until the enamel is fused, and when ready is removed, and the workmen blow as quickly and as violently as possible with the full force of their lungs. The hardest colours are first placed in the furnace and fused, and then those which melt with a greater facility. Afterwards the surface is ground and polished. The dark and light blues are the only colours respecting which any positive information exists. They are made from an oxide of cobalt, which is found in the copper mines of Khetri, in Jaipur, where it occurs between the veins of copper.

159. The most perfect and beautiful specimen of Jaipur enamel which I have ever seen belongs to Mr. W. Anderson, and is now exhibited on loan in the Kensington Museum. It consists of a small cup (*attar-dan*) about two inches in

diameter, with a flat cone-shaped cover, with a knob representing a bud and containing a cut diamond. The exterior surface of the lid is covered with the most exquisite cloisonné enamel. The rim is decorated with a plain leaf pattern in pink on a light blue ground; the centre is of rich transparent green, covered by figures of Krishna and of milkmaids. There are six representations of the former and six of the latter, the heads being placed towards the centre and the feet towards the rim of the cup. The enamel is let into the gold, and each figure is outlined by lines of gold. The exterior of the cup itself is enamelled in the same manner and is most harmonious, with a representation of Krishna in a grove of trees, surrounded by cows and calves, and herdsmen and gopias (or milkmaids). The representation of the foliage of the trees, with birds, &c., is most minute and extremely effective as brilliant ornament. The ground is of brilliant green, the cows and calves being of white; Krishna and the other figures are depicted in azure, orange, blue, and crimson.

160. Figure painting in enamel is not common in India, but some kinds are, however, to be met with at Aurangabad in the Dakkhan, and at Lahore and in Kashmír. A rarity of the way of an enamelled portrait of the Maharajah of Kashmír was exhibited in 1871. The best enamels are those in geometrical or floral design dependent for effect on coloring.

PAINTING AND MINIATURES.

ILLUMINATION. Water-colours and gold on paper. Akber ex-King of Delhi (1806-37), and Sir Theophilus Metcalfe, with attendants. *Indian*. About 1830. H. $14\frac{1}{8}$ in., W. $10\frac{3}{4}$ in. Bought, 3*l*. 289.-'71.

There is a marked difference in the style of this painting and the one placed above it (No. 290.-'71.) The outlines are stiffer and the colours much more crude. Still it is a good representation of the various Indian dresses worn at the time of the last but one of the Delhi emperors. The king is seated on a throne of lacquered and painted wood in the Diwan Khass in the Delhi fort. Behind him on the right is his Chourí bearer; on the left the English resident, and in front two state ministers. An ornamental scroll border in blue, orange, green, and gold surrounds the painting.

ILLUMINATION. Water-colours and gold on paper. Shaik Salim Chistí, and others, seated beneath a tree. The tomb of the Shaik is at Fâthpúr Sikrí near Agra.

Indian. Late 18th centy. H. $10\frac{1}{8}$ in., W. 8 in. Bought, 4*l.*
290.-'71.

This is probably a copy made from an original drawing of the time of Akbar (1556-1605). Shaik Salim Chistí was the favourite Muhammadan priest of that Emperor, and had considerable influence over him. In the painting the Shaik is represented in friendly converse with a Muhammadan Fakir listening to a musician and a relater of stories. The extreme carefulness of the drawing is remarkable, and the colouring of the dresses in soft pleasant harmony. The clever admixture of colour in the leaves of the tree over-shadowing the group assists very much in the general harmonious effect. The painting is surrounded by an ornamental floral border in blue, red, and gold.

MINIATURE. Ivory. Oblong. View of Mecca. *Indian.*
19th centy. H. $3\frac{3}{16}$ in., W. $4\frac{11}{16}$ in. Bought, 2*l.*
283.-'71.

This view of Mecca is interesting as a record of a place of the greatest Muhammadan sanctity to which no European is permitted to go. The Delhi artist who painted it shewed me the original drawing, which he had made on the spot, and from which the miniature is copied.

MINIATURE. Ivory. Oval. Portrait of Motí Mahal.
Indian. 19th centy. H. $2\frac{7}{16}$ in., W. 2 in. Bought, 2*l.*
278.-'71.

A good illustration of how native princesses adorned their persons with jewellery. In the ears are three different kinds of ornament, one worn over the top of the ear, one *hung* from the top and the other from the bottom of the lobe. Over the head is the Sarí, and under that, a blue embroidered shawl. The breasts are covered with radiating embroidered lines.

MINIATURE. Ivory. Oval. Portrait of Mumtaz Mahal
Indian. 19th centy. H. $2\frac{7}{16}$ in., W. 2 in. Bought, 2*l.*
279.-'71.

Taj Mahal is a corruption of Mumtaz Mahal, the wife of the Emperor Shah Jahan (1627-1658), and is the name of the magnificent white marble tomb in which the queen lies buried at Agra. This portrait is a fair example of the present style of Delhi miniature painting. It is no doubt a copy from some old drawing. The queen is represented wearing a gold embroidered and jewelled cap of semicircular shape. In her ears are double earrings, one suspended from the upper, and the other from the lower part of the ear. Round the neck are numerous necklaces. The body of the dress is covered with gold embroidery on red satin, and the skirt is of embroidered blue covered with bands of pearls.

MINIATURE. Ivory. Oval. Portrait of Zínat Mahal.
Indian. 19th centy. H. $2\frac{7}{16}$ in., W. 2 in. Bought, 2*l.*
280.-'71.

This princess is represented with a muslin sarí bound with a green and gold border. Her earrings are hung from the lower part of the lobe of the ear, and in the upper part of the ear is a gold jewelled ornament set with pearls. Under the Sarí is a yellow embroidered Kashmir shawl.

MINIATURE. Ivory. Oval. The Jamma Masjid, Delhi.
Indian. 19th centy. H. $4\frac{5}{12}$ in., W. $5\frac{2}{3}$ in. Bought, 3*l.*
281.-'71.

This is a carefully painted representation of the great Delhi mosque, constructed by the Emperor Shah Jahan (1627-1658). The artist's perspective

is unusually correct, owing probably to the use of a photograph to work from. The building and terrace are of red sandstone, the domes over the Sanctuary of the Mosque and the kiosques of the enclosure are of white marble.

MINIATURE. Ivory. Oval. Interior of Jainí Temple.
Delhi. *Indian*. 19th centy. Bought, 2*l*. 10*s*.

282.-'71.

This is quite a modern building, and the elaboration of the interior ornament is merely copied from the Mogul art, of which Delhi is so full. A large number of the Delhi traders are of the Jain sect.

MINIATURE. Ivory. Oval. Interior of the Díwan Khass,
Delhi. *Indian*. 19th centy. H. $4\frac{3}{8}$ in., W. $5\frac{7}{16}$ in.
Bought, 2*l*. 284.-'71.

This miniature gives a good general idea of the gorgeousness of the palace built in the Delhi fort by the Emperor Shah Jahan. The apartment or hall of audience overlooks the river Jumna, and consists of a beautiful partition of white marble enriched with mosaics, gilded arabesques, and paintings. The ceiling of this apartment was once covered with a valuable mass of silver filigree, but the Mahrattas in 1759 plundered Delhi and bore off this as part of the loot. Close to this pavilion are the king's baths and pearl mosque, the latter being a beautiful small white marble building. In the centre of the Díwan Khass once stood the famous jewelled peacock throne which is represented in the illuminated drawing, No. 289.-'71.

MINIATURE. Ivory. Oval. The Jamma Masjid, Lahore,
and tomb of Ranjít Singh. *Indian*. 19th centy. H.
4 in., W. $5\frac{5}{8}$ in. Bought, 2*l*. 10*s*. 285.-'71.

Ranjít Singh, the "Lion of Lahore" and possessor of the famous Koh-i-núr, died on the 27th June 1839, and was buried at Lahore, in the tomb which is represented in this painting. There is a good tone about the colouring of this miniature. The native who painted it said he had taken the perspective from a photograph. The mosque, built by Jehangir, with its three white marble domes, is a fine building surrounded by an enclosed court.

MINIATURE. Ivory. Oval. The Kutb Minar, Delhi.
Indian. 19th centy. H. $4\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. Bought,
2*l*. 10*s*. 286.-'71.

A sombre-coloured view of the tower surrounded by the ruined colonnade of the mosque built by Kutb-ud-din out of the Hindu temples which he destroyed in 1193. The painting is executed with care. The exquisite details of the minar may be better seen in a large diagram in the large South Court of the Museum.

MINIATURE. Ivory. Oval. A seat in the Díwan-í-am,
Delhi. *Indian*. 19th centy. H. $3\frac{3}{4}$ in., W. $4\frac{7}{8}$ in.
Bought, 2*l*. 287.-'71.

This represents the canopied marble throne of Shahjahan, which is in the public hall of audience in the Delhi fort. The black marble inlaid work, executed under the direction of Austin de Bordeaux, may be seen at the back. This building is now in use as a sergeant's canteen.

MINIATURE. Ivory. Portrait of Ahmad Shah, first King
of Kandahar and Kabul. (1723-73.) By a native

artist. *Indian* 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 638.-'70.

Round the white turban of the king is a curious band of gold embroidery fastened with a pearl used as a button. His robe is of white muslin with blue binding; round the right arm are armlets and the "naurattan" or nine stoned band, round the neck a string of pearls, and round the waist a belt of embroidered gold.

MINIATURE. Ivory. Portrait of Shah Jahan Shah, Emperor of Hindustan. (1627-58.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 639.-'70.

Shah Jahan was the emperor who built the famous Taj at Agra, and who was famous for the splendour of his court. He founded a new city at Delhi, called Shahjahanabad, and built there a magnificent fortified palace and a splendid mosque the "Jamma Masjid." This miniature represents the emperor as an old man with a grey beard. His turban is handsomely bound up with embroidered bands and strings of jewels; his robe is of white satin embroidered with gold lace, and bound with fur. In the right hand he holds a gold-handled fan of peacock's feathers. The painting is carefully executed.

MINIATURE. Ivory. Portrait of Baber Shah, Emperor of Hindustan. (1483-1530.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 640.-'70.

Baber Shah, the first Mogul that reigned in India, was perhaps the most admirable prince that ever reigned in Asia. His memoirs contain detailed accounts of the various countries he visited, and describe their scenery, climate, productions, &c. This portrait represents the emperor as a middle-aged man. His turban or hat, made of gold embroidered cloth is of a curious shape, the turned up edges being scalloped and covered with jewels. His robe is of crimson satin, with embroidered flowers in blue and gold, and the collar is bound with fur.

MINIATURE. Ivory. Portrait of Farokhsír, Emperor of Hindustan. (Early 18th centy.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 641.-'70.

Farokhsír was the grandson of Shah Alam, and was chosen by two Syuds (or descendants of the prophet) to fill the throne during the turbulent and unsettled times that ensued after Shah Alam's death. He was a mere instrument in the hand of these two conspirators, and was put to death on making an effort to assume real power. In the painting the dress is similar to that worn by Jahangír (see No. 649-'70), but the gold embroidered turban band is of a curious shape, arched over the forehead. The imperial peacock feather and jewelled badge is the same for most of the Delhi emperors, but the mode of wearing it differed with each sovereign.

MINIATURE. Ivory. Portrait of Aurangzíb, Emperor of Hindustan. (1618-1707.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 642.-'70.

Of all the Delhi emperors, Aurangzíb is the most venerated among Muhammadans, but historians have found much difficulty in forming a correct estimate of his character. In spite of his talents and success, it is not possible to find admiration for a man who laid heavy scourges on India such as murdering and plundering; yet he promoted the fine arts, established schools,

and encouraged learning. The painting represents an old grey-headed man, bowed down with years. He is reading his Koran held in the right hand ; his left hand rests on a stick. The robe worn is of green satin figured with a gold flower diaper, with jewel embroidery round the wrist and shoulder.

MINIATURE. Ivory. Portrait of Alam Gír, Emperor of Hindustan. (Latter half of 18th centy.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 643.-'70.

Alam Gír was the last Mogul Emperor who reigned with any sovereignty ; his government was of the worst, and many attempts were made to murder him, one of which finally succeeded in 1759.

The portrait, which is carefully painted, represents the emperor as an old man, wearing the usual jewelled turban, and having on a plain white figured muslin dress, bound with pink silk ; round the neck he wears a pearl necklace, and round the right arm armlets and the naurattan (or nine-stoned armlet).

MINIATURE. Ivory. Portrait of Bahadúr Shah, Emperor of Hindustan. (1707-1712.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 644.-'70.

On the death of Aurangzáb, the heir apparent, Prince Moazzím assumed the title of "Bahadúr Shah." His reign was occupied in energetic efforts against the Mahrattah's and Sikhs. When the emperor died he was 72 years of age, and here he is represented with grey beard and moustache, wearing a plain white robe bound with purple satin, and a turban of white with a jewelled forehead band and peacock's feathers.

MINIATURE. Ivory. Portrait of Timur Shah, or Tamerlane, Mogul Conqueror. (1336-1405.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 645.-'70.

Timur was a mongolian prince descended from Chengiz Khan, who in the 12th century owned the country from the Caspian sea to Pekin. He is celebrated in history for his conquests, and in 1398 overran India and sacked Delhi, after the sack of which he returned to Transoxiana. The miniature does not, like most of the others, hung with it, convey the impression of being copied from an authentic portrait. The prince is represented with a turban of figured gold tissue bound by a double string of pearls, and holding a plume of peacock's feathers. His dress consists of common figured satin bound with fur, buttoned up the middle and with short sleeves ; he wears armlets, and a necklace of pearls, emeralds, and rubies.

MINIATURE. Ivory. Portrait of Tippú Sahib, Sultan of Mysore. (1749-99.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 646.-'70.

Tippú was distinguished for his bigotry and intolerance, and on the capture of Seringapatam by the British Troops in 1799 evidence of his cruelty met the eye and ear everywhere within and about his palace. His name meant tiger, he called his sepoys the tigers of war, and a barbarous big toy was discovered which had been invented for his amusement. It represented a tiger killing a European, and worked by clockwork gave out the most horrible sounds of groaning and roaring. It is now exhibited at the Indian Museum, and in 1872 was exhibited at the South Kensington Museum, among the ancient musical instruments.

MINIATURE. Ivory. Portrait of Akbar Shah, Emperor of Hindustan. (1542-1605.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 647.-'70.

A brief account of Akbar's reign is given in the preface to this catalogue (page). The emperor is said to have reigned with great splendour, but in his private life was of simple habits. The portrait represents this celebrated monarch in his old age. The face has considerable intelligence, but looks care worn. The dress is of white bound with blue satin and embroidered with gold; the turban band is of green and gold, with the usual peacock's plume. Round the left arm is the naurattan (or nine-stoned) armlet.

MINIATURE. Ivory. Portrait of Shah Alam, Emperor of Hindustan. (1759-1806.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 648.-'70.

Shah Alam succeeded nominally to Alamgír his father, but was driven from the throne in 1761 by the Mahrattas, who won the battle of Panipat, and so put an end to the last vestige of the empire. The painting represents him in his prime, with closely cut black beard. His dress is of green satin bound with fur, and over the left shoulder is a gold chain set with precious stones. On the upper part of the left is the naurattan (or nine-stoned) armlet.

MINIATURE. Ivory. Portrait of Jahangír Shah, Emperor of Hindustan. (1605-1627.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 649.-'70.

During the reign of Jahangír, Sir T. Roe, as ambassador from James I., visited the court of the emperor, and described the state of the country as desolated and declined since Akbar's time, but at the capital the arts are described as being in a high state of perfection. The expression of the emperor's face as reproduced in the portrait is not a pleasing one. His turban band is richly embroidered with gold and with strings of pearls and rubies. His robe of figured muslin is bound with blue silk, and is similar to that worn by Akbar as shown in the miniature No. 647.-'70.

MINIATURE. Ivory. Portrait of Nadír Shah, King of Persia. (1687-1747.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 650.-'70.

The Shah is represented wearing a red Persian cap, bound round the head with strings of pearls, and round the forehead by a band consisting of three gold chains set with rubies, emeralds, and diamonds. On the left of the head is a jewelled plume of peacock's feathers. The robe is of blue velvet embroidered with flowers in gold and green, and bound with fur with an edging of gold lace embroidered with pearls and precious stones.

MINIATURE. Ivory. Portrait of Humayun, Emperor of Hindustan. (1530-56.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 651.-'70.

Humayun was a brave, amiable, and learned sovereign, and his life was diversified with greater vicissitudes than that of any other eastern monarch. Feristah writes that had he been a worse man he would have been a greater ruler. The portrait represents the emperor as a middle-aged man. His turban is of yellow, green, and white embroidery. In front is a plaque of gold, set with a large central ruby and with pearls and emeralds, holding a plume of peacock's feathers. Round the neck is a string of large pearls, and the robe is of green embroidery bound with fur.

MINIATURE. Ivory. Portrait of Muhammad Shah, Emperor of Hindustan. (1719-1748.) By a native artist. *Indian*. 19th centy. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Bought, 1l. 652.-'70.

The emperor is represented wearing a white turban with an embroidered forehead band, and the usual jewelled peacock's plume in front. His robe is of white muslin, with armlets and jewels on the left arm.

MINIATURE PAINTING on ivory of a Hindu Princess, by a native artist; in morocco case. Sight measure, 3 in. by $2\frac{5}{8}$ in. Given by Mrs. Brown Healy. 442.-'65.

Apparently an old painting, possibly an original and not as so frequently the case with modern Indian miniatures, simply a replica. The princess is represented wearing a blue Sari embroidered with gold; her hair is cut short over the forehead and in front is worn the Tikha, a golden ornament set with a pearl and suspended by a gold chain over the centre parting of the hair. The painting shows care, and has a pleasant sombre tint pervading it.

PAINTING on PARCHMENT, decorated on both sides with subjects from the Hindu mythology. *Indian (Hyderabad)*. L. $9\frac{1}{8}$ in., W. $6\frac{1}{8}$ in. Bought (Annual International Exhⁿ, 1871), 12s. 6d. 1600.-'71.

On one side is a representation in bright colours of Siva seated with his wife Bhavani under a canopy, giving audience to Hindu deities (amongst which is Vishnu), who are in the act of supplication; below the canopy is the sacred Nandi or bull (on which Siva is often represented riding). On the other side of the parchment is a representation of Vishnu and his wife Lakshmi seated under a similar canopy, but with no supplicants. These two paintings are symbolical of the supremacy of Siva. There exists much jealousy between the Vishnaiva's and the Saiva's on the head of the supremacy of their respective deities, and even to this day conflicts between the two sects occur at Hardwar on the Ganges, and during the annual fairs which draw mendicant worshippers of all classes to that sacred spot. The Saiva's hold the belief that the Ganges sprung from the plaited locks of Saiva, whilst the Vishnaiva's maintain that the river first flowed from the feet of Vishnu.

PAINTING on PARCHMENT, decorated on both sides with subjects from the Hindu mythology. *Indian (Hyderabad)*. L. $9\frac{1}{8}$ in., W. $6\frac{1}{8}$ in. Bought (Annual International Exhⁿ, 1871), 12s. 6d. 1601.-'71.

The same subject and grouping of figures is painted on both sides. Krishna is represented riding on an elephant, the outline of which is composed of a number of female figures (Gopia's) in different positions. Above the group is a row of five niches containing representations of five of the Avatars of Vishnu.

PAINTING. Water-colour on paper, backed with coarse canvas. The Kutb Minar, Delhi. An original sketch from which miniatures have been prepared. *Indian*. 19th centy. H. 3 ft. 2 in., W. 2 ft. $1\frac{3}{4}$ in. Bought, 5s. 288.-'71.

Since Delhi miniatures have been in demand it has been the custom amongst the native artists to keep by them a series of sketch copies from which to reproduce miniatures as they are wanted. This drawing is a rough but able representation of the great Minar taken from a southerly point of view, looking towards the village of Mihrowli and Adam Khan's tomb, which may be

seen on the left. On the right of the foreground is the cupola which the English Government put up on the top in 1826, and which Lord Hardinge, when Governor-General, ordered to be taken down as unsuitable, in 1847.

PLAQUE. Copper, octagonal. Enamelled with a female holding a child, apparently after some European original of the Virgin and Child. *Indian (Lahore)*. H. $3\frac{7}{8}$ in., W. $2\frac{1}{16}$ in. Bought (Annual International Exhⁿ, 1871,) 1*l.* 10*s.* 1602.-'71.

The Emperor Akbar was a very tolerant Musalman, and permitted a figure of the Virgin to be sculptured in marble in the Agra fort. There is also a virgin and child over a gateway at Lahore, which was probably produced under the same tolerant influence, and the enamel painting is very likely a local rendering of the subject. The painting is of a rough quality. The Virgin is represented with a green and yellow robe, and before her is an open bible.

PLAQUE. Copper, octagonal. Enamelled with a seated chieftain, holding a sword, with an attendant behind him. *Indian (Lahore)*. H. $3\frac{7}{8}$ in., W. $2\frac{1}{16}$ in. Bought (Annual International Exhⁿ, 1871,) 1*l.* 10*s.* 1603.-'71.

Figure painting in enamel is not common in India, and what has been done is not of any particular merit. In this example the drawing is bad, and the only good quality lies in the colouring, which is harmonious and decorative.

DECORATIVE PAINTING.

ARM CHAIR. Wood, painted with flowers in rich colours on gold ground, with silk cushion. *Indian (Kashmir)*. H. 2 ft. $10\frac{3}{4}$ in., W. 2 ft.; Cushion 18 in. by 17 in. Bought (Annual International Exhⁿ, 1871,) 12*l.* 10*s.* 1598, 1598*a.*-'71.

The ornament is in itself characteristic and good, but its application to the legs and arms of a chair is inappropriate. The floral patterns, which are arranged in groups, are in crimson, blue, white, yellow, and green on a gold ground.

Box. Circular, with domed top. Wood, painted with gold and colours in Persian style. Modern *Indian (Hydrabad)*. H. $8\frac{1}{4}$ in., diam. $8\frac{1}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 2*l.* 15*s.* 785.-'69.

The lid and body of the box appear to have been first painted with gold, and forms of leaves and flowers obtained in the gold by filling up with red, white, blue, and bright green colors.

Box. Lacquered wood. A writing box, with stand or tray, containing various instruments. *Indian (Lahore)*, modern. Box, H. $3\frac{3}{8}$ in., L. 11 in., W. $2\frac{7}{8}$ in. Tray, L. 14 in., W. $5\frac{1}{2}$ in. Given by Her Majesty the Queen.

4.-'52.

A decorative work of considerable excellence. The small and refined varieties of geometrical painting are very effective, the blending of the dif-

ferent colours producing a quaint appearance. The box is painted outside with a small pattern in blue and gold, and internally with a green, red, and gold diaper. It contains ink bottles, pens, sand-spoons, and knives.

Box. Lacquered wood. A writing box, with stand or tray, containing various instruments. *Indian (Lahore)*, modern. Box, H. $3\frac{1}{4}$ in., L. $11\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Tray, L. $13\frac{7}{8}$ in., W. $5\frac{5}{8}$ in. Given by Her Majesty the Queen. 5.-'52.

The exterior is painted with a blue ground covered with gold flowers. The lid is surrounded by bands of gold with green and white flowers. The box contains ink bottles, scissors, knife, &c., has two trays, and is painted bright red with a pattern of gold leaves. The trays are ornamented with yellow, blue, and green patterns. The tray or stand upon which the box rests is covered with scrolls in gold on blue, red, and green grounds, and the work is delicate and very harmonious in effect.

Box. Lacquered wood. A writing box. *Indian (Lahore)*, modern. H. 2 in., L. 11 in., W. $2\frac{1}{2}$ in. Given by Her Majesty the Queen. 6.-'52.

The exterior surface ornamentation consists of a minute spotted diaper in gold and blue painted on a creamy white ground. The interior is painted with a blue and gold scroll on a ground of yellow, and the metal ink bottles which form part of the interior fittings, are rudely but not ineffectively chased and stamped with ornament.

Box. Lacquered wood. A writing box. *Indian (Lahore)*, modern. H. 2 in., L. $10\frac{1}{2}$ in. W. 2 in. Given by Her Majesty the Queen. 7.-'52.

The exterior surface of the box is covered with a foliation in blue and gold painted on a very dark blue ground. The principle of the pattern is good, consisting of a series of gracefully formed and interlaced leaves, which are in themselves the enrichments of an outline of floral ornament. The interior is decorated with a green and white pattern.

Box. Lacquered wood. A writing box. *Indian (Lahore)*, modern. H. 2 in., L. $6\frac{3}{4}$ in., W. $1\frac{1}{4}$ in. Given by Her Majesty the Queen. 8.-'52.

The interior and exterior are very carefully and minutely painted with ornament. The former consists of a pattern of blue flowers lined with gold on a bright yellow ground; the latter of gold flowers on a blue ground. The base of the box is painted with blue and gold foliation on a yellow ground. The box contains scissors, knife, spoon for sand, and two small ink holders in white metal.

Box. Lacquered wood. A writing box. *Indian (Lahore)*, modern. H. $1\frac{1}{4}$ in., L. $7\frac{3}{8}$ in., W. $1\frac{1}{2}$ in. Given by Her Majesty the Queen. 9.-'52.

A charming little box for holding ink bottles, pens, sand spoon and knife. The outside is covered with a painted gold ornament on a blue ground. The inside is painted with a pattern in blue, white, red, and gold.

Box. Lacquered wood. A writing box, with stand or tray. *Indian (Rohilkhand)*, modern. H. of box, $2\frac{3}{8}$ in.,

L. $10\frac{3}{4}$ in., W. 3 in. Tray, L. $14\frac{1}{4}$ in., W. $7\frac{1}{4}$ in. Bought
(Exhⁿ of 1851), 3*l*. 16.-'52.

This Bareilly work is rather coarser in execution and colouring than the painted lacquer of Kashmir, but has a picturesque and harmonious appearance. The pattern on this box consists of a gold ground covered with green and red and black floral decorations. It contains, as usual, ink bottles and writing implements.

Box. Lacquered wood. Cylindrical with flat cover; incised ornament. *Indian (Scinde)*, modern. H. $3\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 16*s*. 6*d*. 10.-'52.

The decoration resembles somewhat sgraffito. The pattern, which is purely of a geometrical character, is cut through layers of coloured lac, and various depths produce different colours. The lid and sides are thus covered with bands of scroll work in dark green and red, the intermediate spaces being filled with a plain diaper of green and yellow (the natural colour of the wood) on a black ground.

Box. Lacquered wood. Cylindrical with flat cover; incised ornament. *Indian (Scinde)*, modern. H. $3\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 16*s*. 6*d*. 11.-'52.

The incised pattern which covers the box, consisting of a simple ornament on the lid and sides, relieves a mottled ground of red and green. The work is similar to sgraffito, the different coloured outlines being produced by cutting with a sharp knife through layers of coloured lacquer.

Box. Lacquered wood. Cylindrical, with hemispherical cover; incised ornament. *Indian (Scinde)*, modern. H. $6\frac{1}{4}$ in., diam. 9 in. Bought (Exhⁿ of 1851), 11*s*. 12.-'52.

Sgraffito-like incised ornament through layers of different coloured lacquer. The geometric ornament which covers the surface of the hemispherical cover produces a good effect of colouring, but in so small an object is not of a high-classed merit.

Box. Lacquered wood. Cylindrical, with hemispherical cover; incised ornament. *Indian (Scinde)*, modern. H. 6 in., diam. $8\frac{5}{8}$ in. Bought (Exhⁿ of 1851), 11*s*. 13.-'52.

The ornament is arranged in horizontal bands, and is made up of alternate incised lacquered and painted scrolls. The bands are filled by a series of circles in black and red, bordered by a pattern of green and red. The scrolls are painted in black on the natural colour of the wood.

Box. Lacquered wood. Oblong; a work-box. *Indian (Lahore)*, modern. H. $9\frac{1}{4}$ in., L. 25 in., W. 13 in. Given by Her Majesty the Queen. 1.-'52.

This is a fine piece of decorative painting. The centre of the lid is covered with a golden floral ornament on a dark blue ground. The edging consists of blue and gold ornaments on a white ground, and the quality of the painting exhibits a considerable amount of skill and facility. The patterns are traditional and of a Muhammadan character, and from being entirely executed by hand and not reproduced over the surface by any mechanical contrivance convey an impression of originality, which increases their value.

Box. Lacquered wood. Oblong; a work-box. *Indian (Lahore)*, modern. H. $8\frac{1}{2}$ in., L. 18 in., W. 12 in. Given by Her Majesty the Queen. 2.-'52.

A large box, the lid and sides of which are handled in an uniform manner in respect of ornamental treatment. The centre of the lid is occupied by a Persian inscription surrounded by a pattern of blue and gold flowers on a white ground. Around this is a border of gold and black foliation on a ground of dark blue.

Box. Lacquered wood. Octagonal, with raised cover. *Indian (Lahore)*, modern. H. 8 in., diam., 11 in. Given by Her Majesty the Queen. 3.-'52.

The design and colouring of the ornament of this box is not of an unpleasant character, but the mixture and number of bright shades produces a somewhat barbaric effect. The whole surface is however well spaced out with bands of ornaments, and as in all the best kinds of lacquer work the immense care and patience of the artist are strikingly revealed.

Box for LETTERS. Wood, painted in gold and colours with embossed floral design. Modern *Indian (Kurnúl)*. H. 7 in., L. $13\frac{7}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 4*l*. 784.-'69.

Bold and handsome painting. The top of the box has a hole for letters, surrounded by painted flowers in gold, red, blue, yellow, and white on a green ground, the whole being surrounded by a simple border. The sides of the box are covered with foliage and flowers slightly raised above the surface, and coloured with gold, blue, and red, the ground like on the lid being of emerald green.

Box. Papier-mâché, divided into compartments and containing a tray. Painted with medallions in the Persian style. *Indian*. L. $11\frac{3}{4}$ in., W. $3\frac{3}{4}$ in., H. 3 in. (Paris Exhⁿ, 1867.) Bought, 1*l*. 4*s*. 783.-'69.

Of the usual Indian pen-box shape. The lid is decorated with a series of 12 oval medallions, each of different design, representing roses and other flowers. The ground consists of a green and gold diaper, and the medallions are painted in red, blue, yellow, purple, green, and gold. The sides of the box are ornamented in the same manner, bands of floral arabesques in blue, red, and gold surround the medallions. The painting is careful.

Book, a portion, formed of two sheets of thin copper. *Burmese*. L. 22 in., W. $4\frac{1}{4}$ in. Given by Lady Campbell. 1229.-'64.

Painted with a gold ground, and lined out with red borders of leaves. The characters are bold and written in thick black lacquer along and between the borders. One leaf, which appears to have served as the outside cover, is painted on one side with ornament in gold and red only; on the other side with squares containing figures of Buddha, with writing in the centre.

Book, formed of 16 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. *Burmese*. L. 21 in., W. $3\frac{1}{2}$ in. Given by Lady Campbell. 1225.-'64.

The thin bambú leaves are covered with painting in red of lines and medallions, on a light gold ground. The ornament is rough, but effective.

The writing is executed in black coloured lacquer over the red lines, which are separated by ornamental borders.

BOOK, formed of 11 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. *Burmese*. L. $21\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Given by Lady Campbell. 1226.-'64.

Paintings of red lines and ornament on a light gold ground. The writing is in black lacquer and in good bold rounded characters written over the horizontal lines on the leaves. Instead of being bound like a book, two strings run through two holes in the centre of each of the leaves, and keep them together. The outer leaves or covers are painted with fine lined panels of birds and foliation.

BOOK, formed of 9 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. *Burmese*. L. $21\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. Given by Lady Campbell. 1227.-'64.

The leaves are painted with red lines and medallions containing birds. The ground is of a red colour, and the centre of each leaf is covered with lines or stripes of red ornament separating rows of written character in black lacquer. This appears to be merely a fragmentary portion of a book.

BOOK, formed of 14 leaves of thin bambú coated with lacquer, the writing black, on red and gold ground, enclosed in two outer boards ornamented with birds and sun in red lacquer on gold ground. *Burmese*. L. $21\frac{3}{4}$ in., W. $3\frac{7}{8}$ in. Given by Lady Campbell. 1228.-'64.

BOOK. Formed of 12 leaves of thin wood covered with lacquer, the writing black, the ground gold with red foliated ornaments and figures of Buddha, the whole series of leaves enclosed in two outer boards painted red with gilt ornaments. L. $21\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. The book has a wrapper of a blue cotton fabric interwoven with slips of bambú, and a cotton bandage 12 ft. 4 in. in length, in which is woven an inscription in the same character as the book. *Burmese*. Bequeathed by the late Mrs. Boyd Miller. 225.-'65.

CANDLESTICK. Papier-mâché. Blue ground painted with flowers. *Indian*. H. 11 in. (Paris Exhⁿ, 1867.) Bought, 4s. 6d. 788.-'69.

Clever floral ornament in white and gold. The shape of the candlestick is not good, being badly copied from some European model.

CANE or STICK of OFFICE. Lacquered and painted wood, with chased silver knob and ferrule. *Indian*, modern. L. 4 ft. 6 in. Bought (Exhⁿ of 1851), 2l. 4s. 14.-'52.

The stick is carved to imitate bambú; each raised band is painted in gold with green and red flowers. The intervals are of a creamy white ground with

spans of flowers and leaves in red, green, and blue; the nob at the top and fertile at the bottom are of stamped and perforated silver work. In former days most functionaries had at least one silver stick bearer, higher ranks had more or less, according to their degree.

CARD TRAY on foot. Wood, painted. *Indian*. H. $5\frac{1}{2}$ in., diam. $8\frac{1}{4}$ in. Bought, 2s. 786.-'69.

The shape is that of a tazza; the surface of the wood is covered with layers of different coloured lacquer, and patterns obtained by incision. The work is cleverly executed for the smallness of cost. The centre of the top consists of a curious mottled ground in black, red, and grey, surrounded by a band of ornament in black, green, and red.

CHESSMEN, set of. Turned ivory, painted and gilt (31 pieces). *Burmese*, modern. From $\frac{7}{8}$ in. to $1\frac{3}{4}$ in. Bought, 1l. 4s. 4021.-'52.

There is no attempt in these pieces at figure representation, each being merely turned in a different shape to distinguish the kings, queens, knights, &c. One set is in red and gold, the other in green and gold.

COFFEE SERVICE. Papier-mâché, consisting of tray, jug, four cups, covers and saucers, painted and gilt with various Persian designs. Modern *Indian*. Tray, $13\frac{1}{2}$ in. by $12\frac{3}{4}$ in.; Jug, H. $11\frac{1}{4}$ in.; H. cups 4 in.; saucers, diam. $5\frac{1}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 4l. 787 to 787e.-'69.

Very curious Kashnir papier-mâché painting. In the tray are united all the four different patterns used to decorate the cups. Two of these patterns consist of rich foliation with birds on a blue and on a gold ground; the other two are of a gold circle pattern on a brown and on a light green ground. The coffee-pot is covered with bands of green covered with highly finished floral medallions.

FAN. Small canes, painted with birds, bordered with gilt paper and peacock's feathers. Modern *Indian*. Diam. 2 ft. (Paris Exhⁿ, 1867.) Bought, 18s. 801.-'69.

MUSICAL INSTRUMENT. "Basrí." Flute, wood, painted, with quatrefoil ornament in various colours. *Indian (Bombay)*. L. 1 ft. $2\frac{3}{4}$ in. Bought (Annual International Exhⁿ, 1872), 1s. 1613.-'72.

MUSICAL INSTRUMENT. "Patala." Wooden harmonicon. The case painted black, red, and gold, and carved in low relief with dragons, birds, and tracery. *Indian (Burmah)*. H. 1 ft. 9 in., L. 2 ft. 8 in. Bought (Annual International Exhⁿ, 1872), 5l. 5s. 1630.-'72.

MUSICAL INSTRUMENT. "Tintana." Wooden vessel, bucket-shaped and painted, to which is fitted a tube of wood, one-stringed. *Indian (Madras)*. H. 2 ft. $4\frac{1}{2}$ in., diam. of vessel, $7\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 10s. 1620.-'72.

MUSICAL PIPE, or FLUTE. Painted wood. *Indian*, modern.
 L. $10\frac{3}{4}$ in. diam. 3 in. Bought (Exhⁿ of 1851), 5s.
 15.-'2.

A coarse but effective piece of painted woodwork, ornamented with a diaper in yellow and red on a green ground.

PAINTINGS, sixteen. Water-colour on paper. Details of the inlaid marble work (17th centy work) in different parts of the Taj, at Agra. *Indian*. 19th centy. Each 7 in. by $4\frac{3}{8}$ in. Bought, 10s. 291.-'71.

The centre drawing in black and white, represents the patterns of the pierced marble screen which surrounds the tombstones of Mumtaz Mahal and Shahjahan under the great dome of the Taj; the other drawings are of the inlaid ornament applied to the exterior of the same building, specially round the lower walls, about 10 feet from the terrace.

These drawings are carefully executed, and convey a very good impression of the beauty of the stone and marble mosaic work, which flourished in the 17th century. The flowing grace of some of the designs is worthy of study, so also the harmonious arrangement in the various patterns.

PAINTINGS, twelve. Water-colour on paper. The inlaid marble work of one of the walls in the *Dīwan-ī-am* of the Palace and Fort at Delhi, showing the general arrangement and some of the details. *Indian*. Painted about 1845. H. $10\frac{3}{8}$ and $10\frac{5}{8}$ in., W. $8\frac{1}{8}$ and $7\frac{1}{2}$ in. Bought, 2l. 5s. 292 to 292k.-'71.

No. 292.-'71 is a native coloured drawing of the back of the recess in the *Dīwan-ī-am* which was used as the emperor's throne, and shows the position of the plaques of black marble inlaid work. Many of these plaques were removed during the Mutiny, and only an imperfect restoration remains at present. As a piece of Muhammadan art, the whole thing is unusual. The birds and the figure of Orpheus are in direct violation of the law that no animal or human figure shall be copied. No. 292a.-'71 represents a red feathered bird on a convolvulus twig. No. 292b.-'71 contains a vase filled with formal jasmin and other flowers, and is surrounded by a diaper border. No. 292c contains another but more ornamental vase filled with flowers arranged symmetrically. No. 292d is a painted drawing of the most important plaque in the wall. The original marble was removed by Sir John Jones, 60th Rifles, in 1857. The plaque contains a bareheaded figure of Orpheus playing a fiddle to a number of wild animals. It is said that Austin de Bordeaux caused himself to be thus represented (symbolically, tickling the barbaric tastes of the natives of India). In this more than in any other piece of Indian mosaic the hand of the Italian, who is said to have directed the work, reveals itself. The colours of the different stones are very harmoniously arranged, and the outlines of the animals and of Orpheus are full of character. No. 292e.-'71 is a small plaque containing a parrot perched on the twig of a fruit tree. No. 292f.-'71 is a larger plaque, and represents a green parrot. No. 292g.-'71 is a small bird with upturned head. No. 292h.-'71 represents a bird apparently just disturbed from his meal off the fruit of the tree on which it is resting. No. 292i.-'72 is a painting of a brightly coloured cock with a splendid tail. No. 292j.-'72 is a piece of ornamental floral mosaic on white marble. No. 292k is a painting of a similar piece of inlaid work representing a parrot.

PLAYING CARDS. A set of 96 small circular cards, paper, painted in gold and colours with varied groups of men and women, animals and birds, covered with transparent

lacquer; in a painted and lacquered wood box. Modern *Indian (Scinde)*. Diam. of each card $1\frac{1}{2}$ in.; H. of box $2\frac{1}{4}$ in., L. $3\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. Bought, 1l. 257.-'66.

This is a very curious set of cards. There are eight suits on coloured ground of yellow, red, green, and purple. The suits are distinguished by different kinds and numbers of birds, which take the place of our diamonds, hearts, clubs, and spades.

TABLE. Wood, painted with colours and gilt; the top octagonal, resting on peacocks' necks, the plinth tripod. *Indian (Kashmir)*. H. 2 ft. $7\frac{1}{2}$ in., diam. 2 ft. 8 in. Bought (Annual International Exhⁿ, 1871,) 12l. 10s. 1599.-'71.

The shape of the table is bad, and the painted ornament which covers both sides of the octagonal top, as well as the legs, is as in the foregoing example, not suited to the forms. The patterns are intricate, but not of the highest perfection in point of execution. The ornament on the top of the table consists of a number of foliations in green, red, blue, and white on gold.

TABLE. Wood, painted with colours and gilt, the top rectangular, the front and sides of turned lattice work, with carved and gilt characters. One half of a table only. *Indian (Kashmir)*. H. $13\frac{1}{2}$ in., L. 2 ft. $2\frac{3}{4}$ in. W. $13\frac{1}{4}$ in. Bought (Annual International Exhⁿ, 1871,) 10l. 1604.-'71.

This is a very peculiar piece of work. The incongruity of the very minute painting on the structural parts of the table does not give the same offence as in the objects Nos. 1598 and 1599. The outline of the table and the character of the carved and painted work are of the same style. The top consists of a rectangle covered with green octagonal stars with painted white flowers, surrounded by a border of red flowers and green leaves on a purple ground.

TRAY. Lacquered work, circular. Modern *Indian*. Diam. $17\frac{1}{4}$ in. Bought, 3l. 1620.-'54.

The centre painted with a Kashmir shawl pattern, in red, green, black, yellow, and white, with small flowers in gold spreading over the intervals of the ornamental outlines. The edge is $1\frac{1}{2}$ inches high, scalloped, and covered in and outside with vertical stripes of painted ornament. The bottom surface of the tray is of a red ground with a yellow pattern.

TRAY or PLATEAU. Lacquered work, elliptic. Ancient *Persian* or *Indian*? 16th or 17th centy. L. $19\frac{1}{2}$ in., W. $10\frac{1}{2}$ in. Bought, 2l. 0s. 5d. 1262.-'55.

This is a very curious piece of painted woodwork. The centre of the tray is occupied by a circular disc representing a yellow and gold flower; surrounding this are dogs chasing deer, rudely executed in black, and squirrels are represented around them on a foliated ground of silver, yellow, blue, and gold. The edge of the tray is painted with a border of silver arabesque. The plain wood shows through in the groundwork of this specimen, which is as quaint as Palissy ware compared with modern majolica.

WALKING STICK. Wood, painted with ivory top and ferrule. Modern *Indian (Jodhpúr)*. L. 3 ft. $5\frac{1}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 10s. 790.-'69.

The whole length of the stick is decorated with zig-zag stripes of green, yellow, white, and black on a red ground.

CHAPTER II.

SCULPTURE, MODELLING, AND CARVING.

161. To understand what is meant by Indian sculpture it is necessary to be familiar with certain types produced by different races and at different periods. In the Kensington Museum are casts of three important examples,* and from these alone a fair knowledge may be acquired of the ancient art which has been the original source of modern Indian decorative sculptures, reproduced not only in temples but also in small objects of domestic utility. The sculptures on the gateways of the great Buddhist tope at Sanchi, were the work of the commencement of the Christian era. The historical figure representations contained in them appear to have quite ceased to be repeated as far as modern art is concerned, but the decorative ornament met with in these artistic works is frequently reproduced more especially in carvings from Ceylon and Burmah.

162. The elaborate Hindu carvings which covered the massive stone masonry of the temple at Avantipur in Kashmír, and which were of the ninth century of our era supply good examples, to which northern Hindu sculpture of the present day owes much of its origin.

163. The quaint horizontal decorative treatment of the Hindu sculpture in the 10th century pillars erected during the reign of the Rajah Pithora in ancient Delhi, enters into the modern designs of that place; and the 12th century surface ornamented bas-reliefs of the Pathans at the Kutb near Delhi, are still more commonly the types of Delhi art.

164. At Madras the carvings in the pillars of the porch of Trimul Naik's Choultri, produced in the early part of the 17th century, are good illustrations of the source of modern Madras art.

165. In the Bombay Presidency the Jain carvings of Vimala Sah's temple at Mount Abú, erected about 1032, indicate the origin of much that characterises modern Bombay carvings; whilst the Muhammadan Ahmadabad buildings of the 15th century, point clearly to the art which gave birth to the ornament which is so prolific at that place.

166. The number of rude stone monuments in India is probably as great or even greater than that of those

* Cast of the eastern gateway of the Sanchi Tope. Casts of Hindu columns from the Kuth, near modern Delhi, and casts of Pathan ornament from Kutb-ud-din's mosque at the same place.

to be found in Europe, and they are so similar that even if they should not turn out to be identical, they form a most interesting subject for archæologists.*

167. The stone sculpture of India may be thus classed :—

I. Statues and bas-reliefs.

II. Decorative sculpture for architectural purposes.

168. Among statues and bas-reliefs the best known examples are as follows :—

Buddhist Sculptures.

169. Figure and lion capitals to Asoka's edict pillars (250 B.C.).

170. At Sanchi (pillar capital of four lions and one of a human figure).

171. At Sankissa, near Mynpúrí (pillar capital of one elephant).

172. At Bakra (pillar capital of one lion), and at Laurya, near Bettiah (pillar capital of one lion).

173. Bas-reliefs of the Sanchi Topes (about the commencement of the Christian era). Sculptures and bas-reliefs from Mattra (B.C. 50).

174. Bas-reliefs from the Amravati Tope (about the fourth century of the present era).

175. Speaking of the ancient statues of Buddha, Dr. Lübke in his *History of Art* (translated by F. E. Bunnett), makes the following observations :—

176. "The spirit of profound reflection and earnest contemplation is expressed in these figures with grave simplicity. It is remarkable, moreover, that the oldest monuments of Buddhism exhibit an attempt at historical sculpture. Thus, for instance, on the portal of the great tope at Sanchi there are scenes of battles and sieges in relief betraying a certain degree of life-like character and naïve freshness of conception in a chronicle-like style of representation. Historical feeling was so little natural to the Indian that these scanty attempts, witnesses as they are of the victorious advance of Buddhism, and of a mental life, in consequence, elevated and influenced by outward circumstances, appear tolerably isolated. Brahminism, with its fantastic worship and its strangely extravagant ideas, so entirely swayed the national mind, that even Buddhism soon lost its original purity, and mingled its doctrines with the various fanciful creations of Brahminical worship. As, however, the gods of the Hindús blend one into another vaguely, and in many

* See Von Orlich's *Travels*, 1842.

forms, if we look at them from the Indian Trinity (Trimurti) formed by the old national chief divinity, Brahma, with Siva and Vishnu, if we reckon the 13 lesser divinities, and the countless demons and gods of the Indian Olympus, so also in plastic art the conception of these inconceivable forms advances with uncertain steps. The mysterious and mystical effect of the temple-cave was to be increased by sculptured representations of no less solemn a character. The feeling of the people, however, did not create these sacred images from distinct conceptions, nor from pure human notions, but from dreamy fantastic ideas, and from mystical speculations. Art is here not merely the handmaid of religion, but the handmaid of a worship, which finds approach to the idea of God in symbols of a monstrous kind. Wherever, therefore, the forms of the gods, or the history of their wonderful destiny were to be portrayed, wherever deep and mysterious awe of the unapproachable was to be manifested, the accessories were only outwardly symbolic, and the vague attempt at effect is produced by heaps of wings, heads, arms, legs, or quaint combinations of animal and human bodies."

177. The plastic art of the Buddhists had historical events for its theme ; that of the Hindús is based on the extravagance of their mythology ; and that of the Jains took expression in huge statues representing their 24 hierarchs. The Indian Muhammadans, with a few remarkable exceptions of statues of men and elephants, confined their attention to the representation of the vegetable kingdom, and in this they succeeded admirably, particularly in the mode of conventionalising nature.

178. The Amravati sculptures are extremely interesting from an artistic point of view, but they are still more interesting as affording pictures of the religious faith and manners and customs of the inhabitants of the Madras Presidency in the beginning of the fourth century. "In this respect" writes Mr. Fergusson (in his description of the Amravati Tope, *Journal of the Royal Asiatic Society*, Vol. III.) "they are fuller and more complete than the sculptures of the gateways at Sanchi, or than the frescoes of the caves at Ajanta, and occupy an intermediate position between the two, being apparently about three centuries more modern than the first, and as many centuries older than the latter." The subjects represented are mostly concerning the birth and early life of Sakya Muni, and throughout the grouping and mode of representing the figures are of a very fantastic description, sometimes approaching to European notions of

elegance. The subject often represented is Maya's dream and the white elephant touching her in its descent from heaven. In some of the sculptures the Prince Siddhartha is represented riding out in state and enjoying the pleasures of his rank, before he was moved to become an ascetic. Originally some of these sculptures had been painted, but owing to the colour having been washed away there exists no present means of discovering all the races of the different people represented. "As it is" writes Mr. Fergusson there seems no great difficulty in discriminating at least three races of people who are represented in these sculptures. First, the Nagas, easily distinguishable by their emblems. Next, a race, who from the mode of dressing their hair and the enormous bangles their women wear, closely resemble the Jats or the people we now know as Brinjareis. The third may be either the Gonds or some cognate Tamil race."

179 On a hill near Naográm, between the British frontier and the Indus, in the Peshawur district, are some curious Græco-Bactrian remains of figures in fragments, many of them, perhaps most, being the figure of Buddha with his smooth, placid face, in his simple robe with ample picturesque drapery and a halo round his head. These figures are of dark blue or greenish slate of great brittleness, and are of all sizes up to colossal. Some of the sculptured remains are in the Peshawur museum; the style of ornament which surrounds the figure groups is well handled, and the figures themselves are superior in modelling to their prototypes in Central India, showing that Greek influence improved upon the art of India, whilst it left undestroyed the native religious sentiment and modes of expression in ornamental forms. Dr. Leitner has just brought a collection of Græco-Bactrian remains to England. They are to be on view in the gallery of the Royal Albert Hall.

Jain Sculptures.

180. The Jain sculptures are restricted to a representation of their twenty-four Hierarchs, and fine specimens exist in Rajputana, at Gwalior, at Benares, Mahoba, and in Bandelkhand.

181. They consist of colossal and small figures cut chiefly in the rock, and the different hierarchs are to be distinguished by their symbols, generally to be found sculptured at the foot of the figure. The shoulders are generally quite square and unnaturally broad, and the bodies stark naked. The following are the distinguishing symbols which serve to

identify the particular Jain saint in either large stone or small metal sculptures.

- | | | |
|--------------------|---|------------------|
| 1. Adinâtha | — | symbol—a Bull. |
| 2. Ajitanatha | „ | Elephant. |
| 3. Sambhunatha | „ | Horse. |
| 4. Abhainandanatha | „ | Monkey. |
| 5. Sumatinatha | „ | Chakwa or Goose. |
| 6. Supadmanatha | „ | Lotus. |
| 7. Suparswanatha | „ | Swastika. |
| 8. Chandraprabha | „ | Crescent. |
| 9. Pushpadanta | „ | Crocodile. |
| 10. Sitalanatha | „ | Tree or flower. |
| 11. Sri Ansanatha | „ | Rhinoceros. |
| 12. Vasupadya | „ | Buffalo. |
| 13. Vunalanatha | „ | Boar. |
| 14. Anautanatha | „ | Porcupine. |
| 15. Dharmanatha | „ | Thunderbolt. |
| 16. Santanatha | „ | Antelope. |
| 17. Kunthanatha | „ | Goat. |
| 18. Aranatha | „ | Fish. |
| 19. Mallinatha | „ | Pinnacle. |
| 20. Munisuoratha | „ | Tortoise. |
| 21. Naminata | „ | Lotus. |
| 22. Neminatha | „ | Shell. |
| 23. Parisnatha | „ | Snake. |
| 24. Vardhamana | „ | Lion. |

182. Colossal rock images are to be found in some places of India and contiguous countries, as for instance at Bamian in Afghanistan, at Gwalior and at Kushia near Gorakpûr. A remarkable image of this character was discovered by Mr. Impey of the Bombay Medical Service. According to Mr. Impey's account it is cut in relief, is nearly 80 feet in height, and is situated on a spur of the Satpuda range in the district of Bharwani on the Nerbuda, about 100 miles from Indore. This image from its supposed height is denominated by the native, Bawangaj or the image of 52 yards. It is in reality 100 feet high, and is with one exception the largest known, and certainly the one of greatest dimensions in India. The only others that have been noticed by Mr. Impey are of much smaller size, in the fort of Gwalior and one near Gorakpur, the height of which is not given.*

* See page 91 of the Journal of the Bombay branch of the Asiatic Society, Vol. III.

Brahminical or Hindu Sculptures.

183. The Brahminical sculptures are almost countless ; in almost every village may somewhere be discovered a carved stone image of Siva or Vishnu, or of one of their Avatars or incarnations, but the importance of Hindu sculpture lies in the ornamental bas-reliefs, which for all periods of Hindu art have adorned the various temples throughout Hindustan. The chief and best of the bas-reliefs are at Pandrethan and Marttand in Kashmir ; Chandravati near Jhalra, Patan, Barolli, on the Chambal river, at Gwalior, Bindraban, Eran near Bhilsa, Pathari near Bhilsa, Khajuraho in Bandelkhand, and Púri in Kuttack.

184. Writing of the plastic art of the Hindús, Dr. Lübke says:—

185. “These representations are for the most part chiselled in strong projecting relief on the outside of the topes and pagodas, or in the interior upon the pillars, cornices, and in niches in the wall. The figures of Brahminical mythology of mythical heroic legends are here combined with free fantastic creations ; there are everywhere symbolic allusions, profound speculations, effusions of a rich exuberent imagination, but rarely the representation in distinct touches of the simple circumstances of daily life, and never it seems of historical events.

186. “The style of these sculptures, which exhibits certain changes, it is true, in the course of centuries, advancing from stricter exactness to greater freedom of action, and at length to wild exaggeration, bears notwithstanding a uniform stamp of character throughout every epoch. A higher law of artistic arrangement of simple composition is not looked for when a chaotic world of unbridled fancy presents itself for plastic representation. In sculptures abounding in figures, there is therefore for the most part that motley confusion that marks the Indian mind, and this to a greater extent the more lively and animated the events to be depicted. We find it thus in the sculptures of Mahavalipúr, where peculiarly dramatic scenes are exhibited in extensive reliefs ; such as the six-armed Durga, the consort of the mighty Siva, who is surrounded by a crowd of fighting and fallen, and is rushing forward mounted on a lion to destroy a gigantic bull-headed demon. Whenever, on the other hand, a state of calm existence is to be depicted in stronger touches and more simple groups, there Indian art often displays a tenderly attractive grace, a delicate sense of nature, and a naïveté of feeling, which

reminds us of the most beautiful passages of the *Sacontala*. Most especially does Indian plastic art succeed in the expression of womanly grace; and even in the conception of male figures there is a touch of this womanly softness. Certainly, almost without exception, there is a lack of energetic life, of a firm contexture of bone and muscle; they are beings more created for dreamy brooding and soft enjoyments, than for a vigorous grasping of life in thought and action. In harmony with this we find full, swelling, luxurious softness in the lines and forms, and easy carelessness of attitude. Splendid examples of this tendency are to be seen in the *Kylas* at *Ellora*, and the principal cave of *Elephanta* and other places."

187. A Venetian, *Nicolo Conti*, in the early part of the 15th century, travelled in India, and writes "Gods are worshipped throughout all India, for whom they erect temples very similar to our own, the interior being painted with figures of different kinds. On solemn days these temples are adorned with flowers, within they place their idols; some made of stone, some of gold, some of silver, and others of ivory. These idols are sometimes of the height of sixty feet. The modes of praying and of sacrificing among them is various. They enter the temple morning and evening, having first washed themselves in pure water, and sometimes prostrating themselves upon the ground with hands and feet held up, repeat their prayers and kiss the ground, at others offer incense to their gods by bringing spices and the wood of the *aloe*. The Indians situated on this side of the *Ganges* do not possess bells, but produce sound by striking together small brazen vessels."*

188. At *Hullabíd* there are two images of *Baswa*, or the bull of *Siva*. The one is of *Balapum* or the potstone, impregnated with hornblende, of which the temple before which they stand is built. This stone, which as usual represents the bull in a lying posture, is sixteen feet long, ten feet high, and seven feet broad. The other is not quite so large, but its materials are finer and admit of a marble polish.†

189. The remains of ancient sculpture, dating probably from the commencement of the 15th century, exist on the *Coromandel* coast, 35 miles south of *Madras*. The temples of *Mahavilipúr* which contain them are built and excavated from a low rocky ridge that rising isolated from the plain runs slanting towards the shore for about a mile and a half.

* See *India in the 15th century* by *R. H. Major*.

† (*See Buchanan's travels in Mysore, 1800.*)

The greater part of these temples are excavated after the fashion of Ellora and Elephanta, superior in taste and symmetry, though far inferior in dimensions to the first named. The most perfect and beautiful is in a narrow ravine towards the northern part of the ravine, towards the northern part of the range and facing to the west, whereby it has been well protected from the effects of the sea air. Although small in its dimensions it is remarkable for its artistic merit, the columns in particular are slender and most graceful, and the figures of idols in high relief are very well finished and perfectly fresh.

190. "The state of thinking at which the ancient Hindus were arrived in the use of the arts is a very important circumstance in judging of the merits of their works. To us perhaps it may appear stupid, that in India they gave to some of their figures three heads, and to some four, or four arms, and sometimes six ; or that in Persia the artists of that country they joined a human head to the body of an ox, or coupled portions of different animals together ; that not only in those places but in many others the object of worship was given two sexes, often conjoined under one frame, and sometimes forming two figures for that object ; or that in Japan a great point was made of directing the whole strength of an ox against an egg. If we suppose, as some have done, that by these methods it was meant to express extraordinary strength, extraordinary wisdom, or extraordinary fecundity, that it was meant to describe an uncommon character, or that those were the mere expressions of whim, the supposition is shallow enough. We must find their meaning in much deeper emblematic combinations ; and for these, as they would lead us too far from our purpose, we shall refer the reader to the first and third volumes of D'Ancarville's work, where they will be found minutely and satisfactorily explained. It must be observed that allegory has generally moved in all ages pretty much in the same way ; although its stock of ideas be almost infinite, the manner in which they have been employed has seldom obtained much variety."*

191. The remains of ancient Kashmirian temples show that sculptures were freely used in their adornment. One of the most splendid, built during the fourth century, exists at Marttand. The central chamber is richly ornamented, but it is difficult to realize the extreme beauty of the

* See Bromley's History of the Fine Arts, 1793.

external decorations, as the stone carvings have been terribly mutilated by the Muhammadans; enough, however, exists in the interior niches and panels to prove that the temple had been covered with ornamental carvings of a high class. A second but more modern building is at Pandrethan, near Srinagar (early 10th century), the stone ceiling of which is elaborately carved in bas-relief figures. This is the most perfect ancient piece of figure carving that exists in Kashmir.

Muhammadan Sculptures.

192. Among the few specimens of large Muhammadan statuary are those of two elephants which originally stood outside the city gates at Delhi, and similar statues which once found a place in the palace of Akbar at Fathpúr Sikrí. The Delhi elephants are life-sized, and constructed of separate pieces of black stone, with housings in red and yellow marble.

193. As you enter the mosque at Ahmadabad, says Maudd, you see two elephants of black marble, done to the life, and upon one of them the effigies of the founder, a rich Benjan merchant named Santides.

Decorative Carving.

194. In respect of *decorative sculpture* for architectural purposes the field is infinitely wide.

195. The best examples are as follows:—

BUDDHIST:

Caves at Ellora, Kanhari, and Ajanta.

Topes at Sarnath and Sanchi and Amravati.

JAIN:

Temples on Mount Abu, in the Fort at Gwalior, at Khajuraho, the ancient capital of Bandelkhand, and at Sonarí.

HINDU OR BRAHMINICAL:

Avantipúr in Kashmir, Trimul Naiks Choultrí at Madura, the Kylas at Ellora, Temples at Benares, Bindraband, and at the Kutb at Delhi.

MUHAMMADAN:

Pathan.—Kutb-ud-din's gateway at Delhi (1193).

The Kutb Minar, Delhi (1200).

Palace at Ahmadabad.

Mogul.—Palaces at Fathpúr Sikrí.

Taj Mahal, at Agra.

*See John Albert de Mandelslo's *Voyages and Travels into the East Indies* in 1638.

196. In early ages perforated marble and stone slabs were used in buildings for the purpose of admitting light, and yet partially screening from observation and obstructing surreptitious entry. These substitutes for windows are still used in Persia and India, and great variety and beauty of ornaments is bestowed on many examples. Muhammadans used plaster perforated windows after the adoption of glass, and frequently covered the perforations with the latter material. The openings are generally arranged in regular geometrical patterns, and in Persia and Egypt coloured glasses were attached to the external sides so as to present an appearance of a regular mosaic pattern. In India the screens are mostly of wood, marble, and stone, and glass is very rarely used to fill up the perforations.*

197. The application of perforations to these uses is of Muhammadan origin, and a great number of the patterns which are carved and cut in the screens may be traced to Persia and countries west of India.

198. The Mogul emperors delighted in the use of pierced marble work. Both Akbar and Shah Jahan used it for their palaces, and the latter caused a most excessively elaborate screen to be placed round the tombstone of his wife in the Taj at Agra. As in textile fabrics the Indian artists apply ornament to work with unerring instinct for the most perfect artistic result. Whether the pattern is simply a use of geometrical outlines or composed of beautiful floral tracery, sculptured as well as pierced, the results have a common tendency to produce the most perfect possible effects. The best examples of pierced screen work are in the Taj Mahal Agra, the tomb of Selim Chistí, Fathpúr Sikrí, at Hyderabad in Scinde, at Mirzapúr, at Kerowli, and at Hyderabad in the Dakkhan.

Casts of Indian Sculpture in the Museum.

199. The distinguishing feature of the figure bas-reliefs on the Sanchi gateway, the cast of which is erected in the South Court of the Museum, lies in their historic character. Nearly all of the subjects record some event attributed to the traditions of Sakya Muni, and the unpretending rendering of the figures contrasts favourably with the more elaborate and extravagant sculptures of later periods of Buddhist art. This simplicity is probably due to the influence of Greek art, and in many of the groups there are bits so decidedly Greek in their character that the surmise has arisen of

* See Digby Wyatt's Industrial Arts.

direct Greek influence having been at work. That this influence was strongly felt in the north is proved by the Græco-Bactrian remains which have been discovered near Peshawur and in the Punjab, and it is therefore not improbable that it extended as far as Central India at a period when such important works as those at Sanchi were being projected and devised. The ornamental portions of the gate, in which only leaves and animals are carved, may be noticed for their grace and apt employment to divide the different bas-reliefs and to adorn the outer sides of the two uprights which support the superstructure of the gate. They may also be usefully studied as early examples of Indian ornament designed on those true principles which are the main causes of successful ornament.

200. The piece of Indian sculpture which in the court comes next after Sanchi in respect of age is represented by the cast of the Iron Column at Delhi. According to available accounts it dates from the third or fourth century of our era. The capital is moulded in a simple shape, and consists of a triple arrangement of melon-shaped fluted ornaments, resting on an inverted bell-shape. The whole resembles the capitals of some of Asokas edict pillars, and it is probable that like them it originally had a figure on the summit; indeed I myself can bear witness to the existence of a slot, which very probably held the figure in its place.

201. The two casts of stone columns at the Kutb near Delhi illustrate Hindu art of the 12th century. These were selected for reproduction from a colonnade surrounding the old Kutb mosque, made up of the remains of the Hindu temples which were destroyed on the spot by the Muhammadan conquerors. The columns of the colonnade are built up of drums of carved stone, each part differing as regards size, shape, and detail of ornamentation; some are made up of as many as five pieces, but as a rule only the two shafts, base and cap, are in separate blocks. A close examination of the different styles of ornament in the two pillars represented in the court will show the remarkable versatility and fertility of invention possessed by the stone carvers in carrying out their designs.

202. The simpler mode of merely incising the outline of the pattern occurs in the upper portion of the more bulky of the two pillars. This kind of treatment is Hindu in origin, but undoubtedly appreciated by the Muhammadans, who adopted it to a large extent in dealing with the flat sur-

faces of their mosques. The elaborate carving of the slighter column shows with what instinctive facility the hand of the sculptor applied itself to the leading outlines and blocks into which the original square stone pillar was shaped. The primitive mode of decorating a square Hindu column commenced by cutting off the corners, and by thus reducing it to 8 or 16 sides. Variety was produced by leaving certain portions square, by converting others into cylinders, and by alternating with plain corner incisions. As the demand for ornamentation increased, the surfaces of these were carved and elaborated in various ways, and a result was produced such as is presented in the pillars in point.

203. Whilst on the one hand the art of the Sanchi gate casts in the Museum arises out of the illustration of historical events, the Muhammadan casts, which are also there, show the diversities of purely geometric and foliated ornament, designed with a strict regard to the Musalman creed.

204. Intermediate between these two developments of Indian art are the casts of Jaine sculptures at Saitron in Rajputana, in which figures, foliage and conventional ornament are depicted in elaborate profusion. The best example is a scalloped arch, covered with minute sculptures of grotesque figures and bordered by floral edging. The admirable sharpness of the modelling, together with the vast amount of skilful workmanship, make it a very remarkable work. The date of its execution is about the same as the Hindu sculptures of the Kutb, *i.e.*, about 1100 A.D.

205. Pathan ornament is represented by a cast of pieces of the gateways erected by Kutb-ud-din, of the gateways built by Ala-ud-din and Shams-ud-din, and by a piece of the lower band of the Kutb Minar, of which wonderful tower there is also a large painted illustration.

206. It should be observed that the carved ornament on Kutb-ud-din's gate is rounded and made to represent foliage, whilst that on the later structures of Shams-ud-din is simply of incised outline. This style of ornament is very effective, and is applied with great success in bands round the Minar. The ornament inside the doorway of Ala-ud-din's gate is also of this character, the incised pattern being a delicately traced arabesque, which by reason of its wonderful ingenuity and elegance produces a great variety of effects in being viewed from different positions. The quality of evenly distributing ornament over a flat

surface has in all times been inherently natural to Muhammadan designers, and originated no doubt with their love for geometric patterns, which they invent to the present day with greater ease and with even a greater degree of variety and ingenuity than any other people in the world. The study of patterns, the construction of which is based upon a strict adherence to mathematical law, whereby a perfection of distribution and balance of parts are secured, induced naturally a facility in the composition of ornaments, the details of which are not strictly confined to geometrical figures ; and this facility became developed in the handling and treatment of every description of outline. As above stated, the ornament used by Shams-ud-din in continuing the Kutb Minar is of an incised character, but the first bands of ornament applied to the lower portion were carved in the time of Kutb-ud-din, and were in more direct imitation of natural forms, as is the case in his gateway. The cast exhibited in the court is taken from the lower band and illustrates the earlier method of ornament.

207. The various casts from the palaces at Fâthpûr Sikrî near Agra illustrate the state of ornamental sculptures during the height of Mogul rule between 1536 and 1603, during which period the Emperor Akbar gave great encouragement to both Hindu and Muhammadan arts. The throne pillar in the Diwan Khass is represented by a full size plaster copy.* The outline of this singular and somewhat whimsical erection consists of a pillar with a capital made up of a fringe of numerous brackets, and as far as outline is concerned the style is Hindu. In respect, however, of the surface ornament covering the base and shaft of the pillar the patterns are Saracenic in character. The carving of these is in low relief, and the effect is singularly elegant.

* The sculptured column at Fâthpûr Sikrî, which served Akbar as a throne in his Diwan i-Khass, is alluded to by Captain Von Orlich, who visited that place in 1842, and wrote his travels. The tradition as to its use which I heard of when there engaged in making the cast, now erected in the south court of the museum, is confirmed by him. He writes "There is something very original in the contrivance of Akbar's Hall of Audience. In the middle of a spacious square apartment is a pedestal ten feet in height covered with very pretty ornaments, on the top of which was affixed a marble seat for the emperor. From this centre narrow passages run to the four corners of the apartment where stood the seats of his four ministers, with whose aid he governed his large empire. Each of them had his respective place of egress at which their secretaries and messengers were in waiting for orders to convey the commands of the sovereign to the four cardinal points. The people stood in the space below so that the emperor soared above them like an eagle."

208. A perspective painting on one of the four walls supporting the pillar and its four galleries represents the exterior of the Diwan Khass or private audience chamber in its present condition. The building as an architectural work presents many curious features in addition to the remarkable pillar which occupies the centre. To reach the centre of it, where Akbar used to sit on a low throne, there are provided two staircases in the thickness of the walls, and the steps are continued to the roof, which together with its four kiosques or corner pavilions forms a pleasant evening retreat.

209. Another curious building at Fâthpûr Sikrî is the Panch Mahal or five-storied pavilion. It consists of a series of five terraces which the emperor used as retreats during rain or in the cool of the evening. The second of these terraces contains a number of sculptured pillars, four of which are represented by plaster casts in the court. Their peculiarity lies in the great variety of ornamental Muhammadan forms carved on their surface.

210. The building erected by Akbar for his Turkish wife is perhaps the most carefully executed of all the Fâthpûr palaces. It is of small dimensions, but every inch of stone wall, ceiling, or pillar is carved with a surprising delicacy and profusion of ornament. A cast of one of the pillars of this building, as well as three casts of some of the carved stone panels which ornament the interior, may be seen in the court. The latter are particularly worthy of notice; the ornament consisting of a very free disposition of leaves and foliage executed in low relief.

211. Attached to the palaces of Fâthpûr is a large mosque and quadrangle, and in the centre of the latter is a beautiful marble tomb containing the remains of a favourite Muhammadan priest, Sheik Salim Chistî. The porch which leads to the interior like the rest of the building is of pure white marble. A cast is erected in the court, and may be studied as a very singular mixture of Hindu and Muhammadan ornament. Variety is studied to a surprising extent, and in spite of the grotesque forms which are introduced in the struts of the pillars one cannot but feel impressed with the beauty of the details and with the grace which pervades the whole. This porch is unrivalled in India as a specimen of white marble carving.

Principles of Decorative Arts.

212. Among the principles of decorative art enunciated by Mr. Owen Jones are a set of rules for metal works

pottery and plastic forms generally. These rules were instinctively followed by native artists before the corrupting influence of foreign styles of art had taken effect.

I. The form should be most carefully adapted to use, being studied for elegance and beauty of line, as well as for capacity, strength, mobility, &c.

II. In ornamenting the construction care should be taken to preserve the general form, and to keep the decoration subservient to it by low relief or otherwise; the ornament should be so arranged as to enhance by its lines the symmetry of the original form and assist its constructive strength.

III. If arabesques or figures in the round are used decoratively they should arise out of the other ornamental and constructive forms and not be merely applied.

IV. All projecting parts should have careful consideration to render them as little liable to injury as is consistent with their purpose.

V. It must be remembered that repose is required to give value to ornament which in itself is secondary and not principal.

Wood Carving.

213. There are not many existing monuments of Indian arts, excepting architecture, to enable investigators to predicate respecting them with any degree of certainty. It may, however, be readily inferred that design applied to industrial purposes experienced similar fluctuations to those of architecture in every stage of its progress, and as it is possible to single out in any building the features belonging respectively to Hindu and to Muhammadan architecture, so also in patterns, whether in carving, painting, or embroidery, a slight study and amount of knowledge will often enable the student to attribute to its right source the leading features and details of the design.

214. The best kind of modern Indian wood sculpture comes from the Bombay Presidency, and the styles prevalent may be divided into three classes. That from *Canara* is carved in *high relief*, the subjects being chiefly mythological. The *Surat* and *Bombay* work is chiefly in *low relief*, and the designs consist entirely of foliated ornament. The *Ahmadabad* carving has a *medium degree of relief*, and the subjects are both *floral* and *mythological* in design. The modern *Surat* and *Bombay* work is very debased in style, owing to the attempt to adapt and imi-

tate European ideas, which are ill understood and do not harmonise with the forms instinctive to the localities. At the International Exhibition of 1872 a very good, well carved box of Ahmadabad work was contributed by Mr. Gerald D. V. Fitzgerald, having carved illustrations of Ahmadabad buildings. Mr. Noble Taylor also lent a box, of Canara work, about two feet by one foot six inches, deeply carved in sandal wood with Hindu deities and floral patterns. A curious drinking vessel was also exhibited, made of half a Seychelles cocoa-nut, carved with arabesques and Persian characters. Plainer cups made of the same material are commonly used by Muhammadan fakirs. The carved blackwood of Bombay, which as a rule is applied to furniture, is chiefly remarkable for delicacy and for the true principles of native instinctive art, which underlie the character of the patterns, but it is frequently spoilt by being French varnished. Besides furniture and large objects, vases and other small objects are produced of the same work.

215. Wood carving is a very ancient art of India, and was probably first applied to architecture, the production of idols, and to the making of wood blocks for calico printing. Natives are fond of carving many of their ordinary utensils, such as spinning wheels, &c., and display great skill and neatness as well as habitual taste in their ivory, ebony, and wooden objects of use and ornament. Wood carving is common in Bengal, at Madras, and in Mysore, in the Panjab, and the North-west Provinces. The latter produce specimens of carved ebony, betel nut, and white wood. In Bombay, carvings are sometimes produced out of horn, but these are mostly models of carts and other small representations of native implements. The black-wood used in the production of the Bombay carved work,* comes from

* The objections to the application of the blackwood carving of Bombay to English furniture have been stated by Mr. Pollen in his report on Fancy Furniture at the Paris Exhibition of 1867. "The work" he says "itself is in detail Indian, the piercing and carving are skilful and laborious, but such work was never intended for European forms, and in consequence the effect of all this skill is lost. As for convenience the visitor will judge how long a table or chair so fitted could be used without breakage, or how much the limbs of everyone using it could preserve a whole skin. The tables have a carved border liable to breakage and impossible to clean, and curving outwards so far as to render the actual use of the table itself scarcely possible. The chairs and sofas are also unapproachable in the crowded rooms of modern houses. Then as we see it composed the work is so overpierced and fretted that the objects look unsubstantial and the ornament like cast iron. This unreal look is completed by coats of varnish which cover the entire grain of the wood, and give glistening points of light in every direction to the carving."

Cochin and other places lower down on the Malabar coast. The workmen are at present principally employed by the Parsees, and come mostly from Guzerat. They first draw the pattern that they wish to cut in the wood, on paper. The tools used are the native adze, chisel, and drill. Indian tools, to judge from their appearance, are in general rude enough and simple in construction, but in judging of their fitness by the effects which are produced it must be allowed that they are as effective as tools can be, and like more finished instruments require only hands capable of using them. There is little doubt that among them are some which have a great resemblance to the tools represented in the Egyptian paintings, and some are doubtless the originals of such as are now employed in Europe. As a rule only a few tools are required by a workman, but a greater number are used by the ivory carvers of Múrshedabad and the filigree workers of Kattack. The elaborate carving of the Bombay furniture is effected with a single tool, and the delicate models in pith made at Trichinopoly are produced with only two knives.

216. Few instruments are better suited to native habits than the common turning lathe, by means of which the most beautiful work is produced. Like most other native appliances it has been in use for many hundred years, and remains unchanged at the present day. The simplest form consists of two pegs or pieces of wood driven into the ground with a short iron peg projecting from each inwardly. These constitute the centres, and when they get slack the pegs are tightened by means of hammering into the ground, or are driven afresh into the earth. The rest consists of a piece of wood with a handle like a rake, and when placed in front of the lathe is steadied by the foot. The work to be turned is spun backwards and forwards by a bow held in the right hand. The cutting tool is held by the left hand *and foot* and used with great dexterity. A native workman uses his feet with almost the same ease as he does his hands. The lathe costs a few rupees (one rupee equal to two shillings), and a native will turn out as much work as an European will, with a good foot lathe. A better variety of lathe has the two heads coupled together by a bar and made fast by wedges. The lathe with one centre and chucks, for turning hollow cups and fancy work, is a much more perfect implement than the lathe of two centres. It consists of a strong platform of wood from two to three and a half inches thick and by about two feet square. The

heads are morticed into this—an iron post secures the spindle and the other works with a wooden collar and washer, and the chuck is fastened on without screwing.

217. Carvings made in pith of models of buildings may now and then be obtained in the Madras presidency, and it is surprising how in so soft and refractory a material so much detail and effect is produced. Pith models of the temples at Tanjore, Suringam, and Travancore are displayed in the Indian court at the International Exhibition of 1873, and quite come up to the mark in regard to minuteness and rendering of ornamental detail.

218. Human figures are sometimes carved out of pith from Trichinopoly and from the same material all kinds of useful articles, such as hats, bottle covers, &c. are made.

219. The Khandiyars of Patna work in buffalo horn and ivory. Of the former they make combs, cups, handles of knives, and some other trifling articles; with the ivory they inlay boxes. They can both turn and carve. The Kangghai make wooden hair combs. The turners (Kharadi) of Patna work in wood and make chiefly cups for drinking and keeping oil, and playthings for children, some of which are exported. These wares are painted.

220. In this country there is a certain amount of decorum Walking-sticks necessary in dealing with the ornamentation of a walking-stick. The utmost that can be done is to pair and polish and to ornament with slight silver bands or knobs, but in India a free indulgence is allowed, and a walking-stick may be covered either with carved or painted ornament from top to toe. Decorated bambu walking sticks are sometimes richly mounted in gold or silver, but the most curious to European idea is the painted stick of lacquer in which many colours are used, chiefly in rings and bands of simple geometrical ornament. Now and then the better class of natives indulge in carved ivory sticks and mount them in silver, and although the application of colour or carving may appear to us out of place, there is rarely any want of taste displayed in the actual ornament.

221. A considerable amount of taste is employed in the Fans. production by carving, &c. of Indian fans. The Indian fan differs from that of China and France by not closing, and it is usually intended to be handled not by the person using it, but by an attendant. Thus it is common to find fans very gorgeously enriched with embroidery and jewels affixed to central handles, also fans resembling a curtain and suspended from a silver rod which is held horizontally by the attendant and waved backwards and forwards over

the head of the Hindu Chief or Prince. There is also the circular standard fan, the handle being a silver staff crooked at the top to which the fan is attached on the side opposite the crook. The attendant stands by the side of his master and placing the end of the staff against his foot inclines it away from his body and swings it to and fro. Other examples of fans commonly used include a punkah made of the Khus-Khus grass, which on being wetted emits a fragrant perfume. Carved fans are made in Calcutta from sandal-wood, and in Múrshedabad from bambú, and both skill and remarkable taste are exhibited by the native workmen.

Pipes. 222. Pipes and húkahs are very frequently the subject of artistic tours de force among native workmen, and beautifully ornamented cocoa-nut and lac húkahs are produced mounted in silver.

Snuff boxes. 223. Although India can lay claim to nothing so exquisite as an enamelled snuff box, yet she does now and then produce snuff boxes which may be termed artistic. The most curious examples are those made in Scinde out of the common gourd, which are sometimes mounted in gold or silver. Highly polished snuffboxes are made from cocoa-nuts, and it is not unusual to find them made in buffalo horn inlaid with metal.

Sandal-wood. 224. Sandal-wood carvings are made in Mysore, and are applied to walking-sticks, chowris, *i.e.*, whisks for keeping off flies, book-covers, fans, card-cases, &c. Moradabad, in the North-west Provinces, produces a few carved sandal-wood objects, such as combs, chowris, boxes, &c. Bhurtpúr produces carved articles of the same material ; but Bombay is the chief seat of the industry, and the majority of the imported sandal-wood in England comes from that Presidency. The towns of Surat, Cúmpta, Bombay, and Ahmadabad, produce boxes of all descriptions, chowris, and ornaments. At the International Exhibition of 1871, Colonel J. Puckle, Deputy Commissioner of Mysore, exhibited some peculiarly good specimens of artistic sandal-wood carving. One consisted of a box covered with representations of various mythological subjects surrounded by graceful tracery. The best piece consisted of a pair of small door panels and pediments for a cabinet.

225. Besides carving in ordinary wood, there are many artistic uses to which a bambú is put. The roots are carved into fantastic images of men, birds, or monkeys, and shafts are made into ornamental sticks and spears. In addition to these, the tapering columns of the bambú are used for all

kinds of purposes applied to carrying, supporting, propelling, measuring, by the porter who carries a banghy or a palanquin, by the builders who make scaffolds or roofs of houses, by the boatmen who make ribs of sails, by the agricultural labourer who uses the tubes to make small aqueducts, and by the native generally for ribs of umbrellas.

226. Dr. Birdwood has taken considerable trouble to inquire into the origin of the celebrated inlaid woodwork made in Bombay, and has found that it was imported into that Presidency from Shiraz in Persia. About 100 years ago three Múltanis, Devidas, Vullíram, and Pershotum Híralal, settled in Scinde. The Kuntaríor Súrті people acquired this imported art, and came to Bombay about 60 years ago, and from Bombay it spread to Surat and Baroda.

227. The process of making this inlaid work, which up to a certain point is very artistic and appropriate, is briefly as follows:—The ground or frame work is made of scented cedar or sandal wood. The inlaying material is prepared by binding together thin ivory, tin,* strips of sappan wood (of a rich burnt sienna colour), ebony and samber horn dyed green, of different sectional shapes. These are arranged in bundles, so as when cut transversely to exhibit a geometrical pattern. Thin slips are then sawn off, arranged on the ground of the work to form a sort of veneer, and glued on to the sandal wood, which is generally used about a quarter of an inch thick, and fastened on to black wood, teak wood, or deal. Not unfrequently the box is made entirely of sandal wood, but this adds materially to the expense. The designs are known by the name of Motí Katkí-no-gúl, which is hexagonal; Adhi-dhar-no-gúl, which is rhomboidal; Tud Dhar-no-gúl, which is triangular; Chorus-gúl, which is square; and Gúl, which is circular. Poro-hansio, Jafran-marapech, Sankro-lehero, Jeri, Ekdani, and Bael-mútana, are names applied to different patterns for borders. Dr. Birdwood, in a report on the inlaid work, gives the names of about 50 shops in Bombay where this work is carried on. All kinds of useful and ornamental objects are made: boxes, desks, baskets, card-cases, paper-cutters, inkstands, paper-weights, cabinets, walking-sticks, &c.; but there is not much attempt at novelty in the modern work as far as design is concerned. New geometrical combinations are not much sought after, and the

* In *Persian* work vermilion is substituted for sappan; and brass is used instead of tin.

workmen are content to reproduce and copy the patterns which were imported with the introduction of the work from Persia.

Carved Ivory.

228. India has always been famed for ivory carvings, which are applied to furniture and to all descriptions of useful and ornamental objects. The modern work is produced mostly at Múrshedabad, Benares in Bengal, and at Shahpúr, Amritsur, and Delhi, in the Panjab, in Rajputána, in Bhurtpúr, in Bombay and Burmah, and at Vizianagram and Travancore in the Madras Presidency. Small statuettes, models of elephants and other animals, models of fruits, carved paper-cutters, chowrís or fly whisks, sword handles, chess-boards and men, tankards, combs, and all descriptions of boxes are among the most commonly produced articles.

229. Carving in ivory produced in India is much to be admired for elaboration of detail, and for truth of representation ; the rendering of elephants and other animals is so true to nature that it may be considered the work of real artists.

230. Many will, no doubt, remember the ivory throne and footstool exhibited in 1851, the gift of the Rajah of Travancore to Her Majesty the Queen. It is a remarkable specimen of carved ivory, displaying skill in the design and execution. The ornament of the back and sides is very elaborate, and consists of bands and compartments of conventional foliage, human figures, and animals, the style and arrangement of which derives its character from the carved ornament of Dravidian art. This exquisite production did not fail to obtain the admiration of those who were charged with reporting on the most remarkable works in the Exhibition.*

Clay Models.

231. Although native artists, as a rule, exhibit want of power and perception in the delineation of human and animal forms, there seems to exist some unusual facility in the way in which they are able to model in clay. The small toys and models of the different classes of natives are, as a rule, well made ; in some cases the modelling

* See Digby Wyatt's Industrial Arts.

becomes excellent, and the colouring, which it is very common to apply, is as good as possible. Models of natives made on a small scale are made in Bengal at Kishnughar and at Calcutta. At Poonah, in the Bombay Presidency, all kinds of models are made to illustrate the castes and trades of Western India, as, for instance, dyers, singers, and musicians, oil-sellers, dancing or nautch girls, weavers, jewellers, merchants, all classes of domestic and State servants, women grinding corn, corn dealers, carpenters, shoemakers, blacksmiths, butchers, barbers, tailors, potters, Parsees, native officials, water-carriers, sweepers, &c. At Lucknow models are also made of figures, but the best are those representing different kinds of fruit. Models of the latter description are also made in Calcutta, Agra, and Jaloun in the North-west Provinces. The models of fruit made at Gokak, near Belgaum, are celebrated throughout India.

Ornamental Objects Carved in Stone, &c.

232. Small sculptured objects representing mythological subjects and animals, as well as useful and ornamental objects, such as cups, &c., are made of marble at Jaipur. Elaborately carved soapstone objects—inkstands, plates, paper-weights, boxes, &c.—are made at Agra. The patterns are sometimes deeply cut, and are generally Persian in character. Soapstone or potstone is found in various parts of India and in Madras. It was known to the Romans, and is described by Pliny as used in the manufacture of culinary vessels. Drinking vessels, cups, etc., are turned by means of the single-centred native lathe. The stone hardens and darkens by exposure to the air.

233. All kinds of useful and ornamental articles of jade, Carvings in agate, bloodstone, rock-crystal, &c., are produced at Ban-^{agate, &c.} dah in the North-west Provinces, at Shahpur and Lahore in the Panjab, at Cambay in Guzerat, at Bombay, and in Kashmir. The collection of Cambay stones shewn by Dr. Birdwood in the Exhibition of 1872 was one of the finest ever seen in this country. The art in them consists chiefly in the shapes given to the hard stone, which it is very difficult and laborious to cut.

234. In carving jade and agate, or other hard stones, the process as related by Mr. Summer, of Cambay, is as follows:—The stones are first fixed on a steel spike, and there roughly rounded with an iron hammer, and then polished with a composition of lac and corundum variously applied. The holes are bored with a steel drill tipped with a small

diamond. Cups and saucers and similar hollow articles are wrought, according to the required external shape, on the steel spike, and a rough polish given on the rough polishing stones. The cavity is formed by the diamond-tipped drill to the depth of one-fourth of an inch all over the space until it exhibits a honeycombed appearance; the prominent places round the holes are then chipped away; and this process is repeated until the depth and form desired are obtained. They are then polished upon prepared moulds of convex forms, and of the same composition as the polishing plates, which are attached to the turning wheel. The materials which are thus worked upon are the agates, crystal, and cornelians, as well as blood-stones found in the neighbourhood of Cambay.

235. In colour jade varies from a dark green through all the lighter shades to a bluish white and grey; the rarest specimens being of a translucent milk-white, resembling in appearance the common opal of the east. The prominent qualities of the stone are a degree of hardness equal to that of quartz, together with extreme toughness or cohesion of parts. It occurs in nodules embedded in slate and granular limestone, and although mostly found in eastern countries, specimens are to be met with in the Alps and Piedmont. In very early ages it was used instead of metal for axes and cutting instruments, and in modern times has been used by the natives of New Zealand for warlike and domestic implements. The beauty of the material led to an artistic application of it, and it is cut by the Hindús into images, and by both Muhammadans and Hindús into sword handles and knives, &c. The finest specimens are produced in the north-eastern parts of China, but its manufacture is principally carried on in the northern and interior parts of the empire.*

236. Among other beautiful specimens of jade work, Mr. W. Anderson has lent to the Museum a tulwar handle, covered with a bold outline of leaves and flowers in gold let into the surface of the jade; cornelian, agate, ruby, and emerald, are let into the gold, and give prominence to the floral pattern. The work and design is most handsome and effective. A second remarkable specimen is a back of a mirror frame, which is elaborately carved and pierced in jade, with foliated ornament of leaves and flowers flowing from a central stem. This is among the best specimens of carved jade that I have seen.

* See Digby Wyatt's Industrial Arts.

237. The collection of jade and agate work lent by Mr. A. Wells is one of the finest existing anywhere, but the best examples are Chinese. There are two specimens from India, both probably of the 17th century, which are excellent in their way. One is a green jade jardinière covered with low relief patterns of leaves and flowers jewelled with rubies and turquoises. It is mounted on a silver stand with inlaid ovals of turquoises. The second example is a lamp shade of silver repoussé work set with oval and rectangular plaques of agate.

238. In the India Office Library is a curious octagonal carved jade box containing a copy of the Koran written by the hand of the Emperor Shah Alam.

Inlaid Marble.

239. Indian inlaid marble work is probably an art imported from Italy.* The Emperor Shahjahan, in building modern Delhi in the year 1648, constructed a public hall of audience, portions of which are covered with mosaics of birds and animals. Some of the originals of these mosaics may be seen at the India Museum, and were taken by Sir John Jones after the capture of Delhi from the rebels in 1857. The Taj Mahal at Agra built by the same emperor is covered with inlaid work of the same character, only at Delhi the ground is of black marble, whilst at Agra it is of white marble, the ornaments being of different coloured stones.† It is said that a Florentine,

* The celebrated mosaic factory, *i.e.*, the Fabbrica Ducale of Florence, was founded by Ferdinand I., Grand Duke of Tuscany in 1558, and its reputation during the 17th century, was kept up by the exertions of those artists to whom Florence owes the finest specimens of mosaic which enrich her palaces and galleries, “* * That the Indians were early in possession of all the technical ability necessary for such work (as *pietra dura*) is proved by the antiquity of some of their gem cuttings, in laying, polishing, and carvings in hard stones; but it is probable that their sovereigns owed much to Italy for assistance in that beautiful arabesque work which ornaments the great monuments at Delhi and Agra; for in 1688 a passport was obtained from the King of Spain by the Grand Duke of Tuscany, for four workmen skilled in mosaic working in precious stones, whom he was about to dispatch to the Great Mogul.” (*See Digby Wyatt’s Report on Decoration, Paris Exhibition, 1867.*)

† When the Marquis of Hastings was at Agra there appears to have been a traditional report of the existence of a silver fence round the tombs situated in the interior of the building, he writes “The tombs are of white marble, of the simple ordinary form usual among the Muhammadans, but inlaid with scroll-work of sprigs of flowers in coloured stones exquisitely wrought. A screen or fence of white marble openwork, about 7 feet high, surrounds the tombs. The carving of it, representing flowers, leaves, &c., is of the most perfect quality. It is further ornamented with scroll-work, equal in taste

by name Austin de Bordeaux, suggested the mode of decorating with mosaics to the emperor, and was employed to make the designs and carry out the work. At Agra the art has been continued since the building of the beautiful Taj, and there are several well-known stone-cutters, who execute mosaics, who are said to be the descendants of the skilled artizans who were summoned from all parts of India to assist in the construction of this building. The objects produced at the present time are of all kinds,—tables, boxes, salvers, trays, paper-knives, letter-weights, &c.

240. The modern manufacture of Indian mosaics is similar to the Florentine mosaic or work in *pietre dure*, and consists of certain kinds of hard stones inlaid in slabs of marble. The stones used are for the most part those pseudo gems, generally varieties of quality known under the name of agate, jasper, chalcedony, cornelian, &c. Stones, such as lapis lazuli, remarkable for their brilliancy and depth of colour, are also used. The hard stones worked into the required pattern by the ordinary methods of gem cutting, are accurately fitted into the spaces prepared by cutting out of the marble surface, and in point of difficulty of execution, durability, and taste, this process of inlaying in hard stones or gems may rank as the most important decorative work which comes within the range of mineral manufactures.

241. The choice of stones, which are in colour suitable to the various details of the designs, demands the utmost skill and care. The mosaics of Agra and Delhi are for the most part of a floral character and similar in that respect to the Florentine work, but as compared with it do not exhibit the same degree of skill in the selection of stones to represent the veins and shading of leaves and petals of flowers. On the other hand the designs bear a good deal of local character of their own, and partake of all that is good in the methods of Indian ornament.

242. As a specimen of flat surface ornament the coloured mosaics on the tomb of Itimad-ud-dúla at Agra are to be ranked after those of the Taj Mahal. Itimad-ud-dúla was one of the ministers of Akbar, and his tomb is called the Rambagh in the environs of Agra, and though not very striking as an architectural design is one of the most elaborate of the Indian tombs. It is built entirely of white

and execution to that of the tombs. An *exterior fence of silver* once existed, but it was carried away by the Mahrattas. I cannot think its absence a loss. It surely could not have harmonized with the chaste simplicity of the other objects." (*Private Journal of the Marquis of Hastings, February 1815.*)

marble, and inlaid either with precious stones or perforated in beautiful patterns. The ornament is richly distributed over the walls of the square court surrounding the actual grave, as well as over the four circular minarets at the corners, and the effect both in design and colouring is of great beauty and pleasing variety. In many buildings and tombs the style and ornament of the mosaics are to be found imitated in colour only.

243. An example of this exists at the palace of Ambèr built in the latter half of the 16th century by the Rajah Maun Singh of Jaipúr, but the effect of the more easy method of painting is to introduce great coarseness both in design and execution; in the case of mosaics the difficulty of cutting out hard stones and making cavities of an exact size to receive them, naturally controls the work of the stone cutter, and obliges a more rigid following of the original design.

Indian Metal Work.

244. The placing of Indian objects of art in juxtaposition with those of European artists is unfavourable as a rule to the former, but in the case of the better kinds of jewellery and highly finished metal work the case is different. In a glass case of objects belonging to the collection of Sir Richard Wallace, at the Bethnal Green Museum, a number of objects—mostly in metal—of all nations, are arranged together. Those from India compare very favourably with neighbouring specimens of French, Italian, Russian, and Turkish workmanship. A beautiful dagger is shown, with a handle and hilt of chased steel, in the local Hindu style of Madras. The sheath, which is the most beautiful part of the work, is of jade, inlaid with an elegant diaper of gold lines and leaves. An exquisite jewelled knife, formerly the property of Tippú Sahib, is also shown. The blade is of damascened steel with a little inlaid gold work near the handle. The handle is of jade, inlaid with a floral pattern composed of flat diamonds, emeralds, and rubies. The sheath is of velvet, with a gold receptacle for the handle, ornamented with green and red enamel and with emeralds and diamonds. The work is perfect. Another knife is shown, the steel blade of which is ornamented with inlaid and chased gold patterns representing squirrels amongst foliage. The handle is of jade inlaid with a delicate pattern in gold. Round the upper part is a band of large emeralds. The workmanship is probably that of a Panjabí. Other objects from India are also exhibited among them,

notably a finely executed plate of silver filigree, with opaque blue enamel filling the cavities; also an excellent piece of kuft work in a pair of scissors. The pattern and execution of the gold damascening is very delicate. Modern kuft work is not equal to that in this specimen, which was probably produced during the end of the last century. Amongst the many beautiful objects lent by Sir Richard Wallace is an exceedingly fine piece of steel damascened work. It consists of a dish, oval in shape; the centre occupied by a plaque of delicate foliation and the rim by eight medallions of scroll and flower work, the pattern in each being different. The work is north Italian, and the date the 16th century. Its resemblance to kuft work of India is so striking, as to lead to the belief that it must have owed its origin to the East. The design and execution is superior to the Indian work, and possesses greater delicacy and finish, but it lacks the careless gorgeousness which characterises the damascening of the Panjab.

245. From the pages of the laws of Menu, having reference to the mechanical arts and manufactures of India, we learn that the natives engraved on the hardest stones, and worked in the most difficult metals, giving the most beautiful polish to the diamond, an art supposed not to have been known until the 15th century, that they chase as in gold and worked in ivory and ebony; in weaving, spinning, and dyeing and all the devices relating to joinery, cutlery, masonry, pottery, and japanning, in executing the most curious filigree in gold; in drawing and in painting, they also appeared conversant.

246. In the Vedas mention is made of golden armour, golden chariots and decorations of gold and jewels, so that the goldsmiths' art has existed from the very earliest periods of Indian history. The goldsmiths of Western India are either Marwarí, Gujarathí, Kutchí or Dakkhaní by birth; they generally work at ornaments used by the high caste men and people of their own country. The usual practice is for the intending purchaser to find the gold or silver, and the artizan charges from three annas (fourpence half-penny) to two rupees (four shillings) and upwards per tola (equal in weight to a rupee), according to the simplicity or otherwise of the design. These people, who have been goldsmiths for many generations, are supposed to possess secrets among themselves on the method of working the metals, which they guard with great jealousy. Silver filigree work comes from Hydrabad, but that from Kuttack and Dacca is the most famous.

247. Native artizans are very clever in the ways in which they sculpture metal and produce ornamental effects. Besides the plain sculpture imitating natural or conventionalising natural forms, there is the chased and engraved work, and the repoussé work, the production of which is similar in respect of method to that of Europe. Then there is the Burmese niello work and the Hyderabad Bidri work, the Kutch beaten work, the Panjab kuft damascened work, and a kind of sgraffito ware which is produced by scratching on two layers of metal.

248. The Kashmír chased work has a silver ground and a pattern in gold. It is done by gilding the silver and then chasing away the gold. At the 1872 Exhibition the Countess of Mayo exhibited a very elegant set of sūrais of this ware. Kashmír chased work.

249. Chased work on plain silver is produced both in Kashmír and at Lucknow. In the work of the latter place the Kashmír shawl pattern is never used, and the design is less characteristic and not so good. Lucknow chased work.

250. The production of the Kutch silver beaten work is curious. The vessel or form to be decorated is filled with what is called dammer, *i.e.* a kind of lacquer, and the pattern hammered on the surface. Sir Seymour Fitzgerald contributed a good series of this Kutch work to the Exhibition of 1872, consisting of attardans, cups, &c. At the same Exhibition some very large samples of Kattack filigree were shown. Kutch beaten work.

251. The best kind of kuft work, which is produced mostly in Gujarat and Sialkote in the Panjab, is produced by chasing on steel and by hammering in gold wire into the cavities. An inferior kind is done by inserting gold leaf, which is retained by the uneven scratching of the chased surface. The kuft work of Sialkote is distinguished by the highest degree of finish. In former years it was applied almost exclusively to arms, but latterly it has been extended to a variety of more domestic uses, such as ornaments and jewellery. The character of the patterns used in the work partake more of the Muhammadan than of the Hindu style. Kuft work.

252. In Madras some fine work is produced by damascening brass with silver inlaying. Very good chased brass vessels are also produced, having good bold designs and excellent shapes. Work of another kind is also produced by overlaying brass with copper patterns, and is generally characterised by boldness of design. Very good brass work is made at Ahmadabad and Ahmadnugger. Madras metal work.

Moradabad
metal work.

253. Moradabad in the North-west Provinces produces some curious metal work made by soldering tin on to brass, and then incising through the tin to get the yellow outline. The effect is very good.

254. A great quantity of useful cups and lotas are made all over India of brass. The shapes given them are mostly ornamental and characteristic, and incised or engraved patterns are frequently applied to their exterior surfaces. The brass used is often of an inferior kind, as the workman finds it to his profit to employ an undue amount of zinc in mixing with the copper. In old pots the metal is of a better quality, as the number of times it has been worked up causes the better combination of the metals and the reduction of the zinc by frequent heatings. Thus workmen seek after the old brass when they require it to be particularly malleable. For bells native smiths procure a malleable metal by using tin.

Bidri work.

255. The Bidri ware is mostly made in the Nizam's territory at a place called Bider, about 60 miles to the north-west of Hyderabad. The ware is celebrated for the elegance of its forms and outlines. The body or ground-work consists of a mixed metal composed of 16 parts of copper, four of lead, and two of tin mixed together, and three parts of this alloy mixed with 16 parts of zinc. The black colour which is given to the surface, in order to contrast well with the silver inlaying, is produced by dipping in a solution of sal-ammoniac, salt-petre, salt, and blue vitriol. The pattern is drawn by the artist on the surface with a sharp pointed instrument of steel, and is cut and hollowed with a chisel. The cavities are then filled with small plates of silver, by hammering with a punch. The surface is then polished and the metal stained. The art, which is an imported one, was practised formerly in Persia, and the designs have a good deal of Persian character. Its application is confined to all descriptions of useful vessels, such as basins, bottles, flasks, hukahs, cups, boxes, ewers, spittoons, trays, flower stands, and fruit dishes. The ware is however costly of production, and, therefore, not very much in demand, and the workmen complain now-a-days of this want of encouragement. Occasionally gold takes the place of silver in the inlaid portions and sometimes both metals are used together. The method of moulding the vessels before the inlaying commences illustrates the ingenuity of the native workman. A model is first turned in clay and covered with a coating of wax, oil, and resin, of the thickness required in the metal vessel. This coating is then

covered with more clay and the whole subjected to a firing. The effect of this operation is to melt out the wax mixture and to leave a space into which the alloy is poured to form the required shape. The vessel is then trimmed on a lathe, and the inlaying proceeded with in the manner already described. Bidrí work of an inferior kind is made at Surat, at Moradabad, and at Purneah in Bengal.

256. The niello work of Burmah produces an effect somewhat similar to the Bidrí ware. The patterns are of silver on a black ground, but the latter is the *inlaid* portion, the pattern being of silver. Two specimens of this work were shown at the London International Exhibition of 1872, one of them had a gold instead of a silver ground. Burmese niello work.

257. The Burmese produce very good and effective gold and silver repoussé work, and their chasing is both deeply cut and effective in style. A good chased silver box was sent to the Exhibition from Burmah. Burmese repoussé and chased work.

258. Mr. Richard Redgrave, R.A., in reporting on design as represented throughout the Great Exhibition of 1851, writes "A remarkable contrast in some respects to our own goldsmiths' work is seen in the collection sent by the Honourable East India Company; herein the least possible amount of metal is so treated by delicate hand labour, by exquisite pierced work, enamellings and inlays, combined with such a thorough consideration of the treatment of surface by buhl work, &c., as to give the greatest amount of skilled workmanship with the smallest amount of material; and even in their commoner works (inlays and incrustations of silver on iron) there is such a due consideration, in the first place, of beauty of form, and such varied and beautiful ornamental arrangements of the details, that they well deserve the consideration of the ornamentist. The eastern nations largely practise the art of inlaying both in metal and in other materials, and their weapons of war are decorated with inlaid work and with delicate chasings of the most fanciful and varied character; this is seen in the works of that class exhibited by the Company; they abound with ornamental inlays, &c., often extremely elegant, and always designed in strict accordance with true principles. Thus the ivory inlays of gun stocks * * * have all the elegance of the renaissance, and the flowers adapted from nature, and traceable even to their originals, are yet perfectly conventionalized, flat and systematically arranged; indeed the proper *ornamental* treatment of flowers (the search after what is beautiful and *characteristic* in their form

and colour, and not the *imitation* of them) is always attended to in Indian ornamentation." * * * "It is rarely that a border contains too much or too little ornamental form, that a diaper is too crowded or too vacant, too large or too small. * * * Nor is this excellent art applied only to costly goods, the same just principles are evident in the cheapest, and the lacquer boxes, a manufacture of the cheapest kind, show the taste and skill of the Indian workman equally with the more costly enamelling of a dagger case."

259. The custom of engraving inscriptions on stone is one of the most durable modes of preserving records, and has been practised in the East from the earliest times of which we have any notice. In India the long inscriptions of Kapurdigiri, Dhauli, and Girnar, show that the art must have been practised in great perfection at periods at least as ancient as the expedition of Alexander. The laths or pillars at Delhi and Allahabad are inscribed with similar inscriptions, and the numerous plates of copper which have been found in all parts of India, engraved with grants or agreements for leases of land, and which have proved the most authentic and in many instances the only records of lives of sovereigns, prove how general has been the prevalence of the art of engraving in all parts of India. As a gold and silver as well as copper coinage has long existed throughout the country, it might be supposed that this also was an art which had originated in India, the careful investigations of the most competent observers have not traced any vestiges of the art beyond the age of the Seleucidæ, whose purely Greek coins are succeeded by some having a Greek inscription on one side, and an Indian on the other, and these by coins having a native inscription on both sides. Raising figures, on metal, on vessels, on precious stones, is likewise an Oriental art, but as the Persian worshipper of fire as well as the Muhammadans objected to images, there are often, therefore, only inscriptions where there might have been raised figures.

260. Images worshipped by the Hindus and Buddhists are made of various materials, gold and silver, metals of inferior value, crystal, stone, wood, clay, dough, and compositions of different kinds. Some are of small size and appropriated as household gods, others are progressively larger and used for temple worship, and others again are of colossal size, seventy-eight and more feet in height. A Lingam at Benares requires six men to encircle it. The clay and composite images made in the vicinity of Calcutta for

the annual festivals (some of which have a very splendid appearance and are of large dimensions), after the ceremonies are over are cast into the river. The modern manufacturers of the deities are workers of gold, silver, and other metals, stone cutters, and potters. Some of the modern casts are handsome, but the modern sculptures are commonly contemptible. In Burmah the images of Buddha are made of wood, marble, and the precious metals. In Siam, Japan, &c., images are made of the ornaments, precious metals, &c., collected from the ashes of the funeral pile of a deceased person, and others again from the pulverised fragments of the bones kneaded with water into a paste, baked, and afterwards gilded.*

Brass Work.

261. The oldest Indian sculptures contain frequent representations of ancient vessels for holding water and for various domestic uses, and all agree in representing them to be similar in shape to those which still find a sale in bazaars all over India. A very curious and representative ancient lotah may be seen in the India Museum. It is quite unique as a relic of antiquity, and measures $6\frac{1}{4}$ inches in height, $5\frac{1}{2}$ inches in diameter, is globular in shape, and composed of brass and spelter. The exterior is covered with a broad band of engraving, the character of which would point to 200 to 300 A.D. as the probable period of its production. The engraving on its surface represents a procession: first, a young prince in a car drawn by four horses, attended by a female chaorí bearer and a charioteer, then two horsemen with spears and axes in the right hand, then a prince on an elephant with a chaorí bearer, then a priest followed by two female musicians; one playing on a bín or lute, and the other on a very long flute. It is probable that the scene represents one of the four predictive signs vouchsafed to the Prince Siddhaita previous to his conversion. The vase or lota was found in 1857 by a Major Hay then in political employ in the Kulu country, which comprises the districts of Lahoul and Spiti in the Himalah, and was obtained at a place called Goondlah, where owing to a landslip an ancient Buddhist cave or hollow chamber became laid bare, in which this specimen together with others were discovered.

262. At Mongir in the district of Bhagalpúr are about forty houses of blacksmiths, who chiefly make goods after the European fashion, very coarse indeed when compared with

* See Coleman's Mythology of the Hindus, p. 383.

English work, but cheap and useful. The chief articles are the different kinds of fire-arms, mostly sold to passengers and carried westward. Mongír is the eastern Birmingham, and every sort of domestic hardware utensils are produced. In the city there was, in 1838, a house of kufťgars who plate iron tea kettles and *inlay* gun barrels, sword blades, or spears with *gold* or *silver*.

263. A remarkably good kind of bell metal ware is made at Mandlah, in the central provinces, which merits notice in a record of this kind. The process of their manufacture is curious and deserves description.

264. A mould of the required shape is first made of earth, mixed up with dried horsedung, powdered very fine, and rice husk, in the following proportions:—Earth, 5 seers; horsedung, 1 seer; rice husk, 1 seer; these are mixed together with sufficient water to make the mass malleable, and on the mould being completed it is dried in the sun. When dry it is put on the lathe and worked into exactly the shape required; this is then covered with a coating composed of a mixture of oil and the common rál (resin) prepared as follows:—

265. The oil and resin are boiled together until melted, they are then dropped on cold water. When taken from the water, the substance is something like cobbler's wax, this is rolled out with a wooden spatula on a smooth piece of wood, previously well oiled, until it becomes like thick wire, which varies in size according to the thickness of the vessel to be constructed. This wire is rolled on to the mould very carefully and evenly, and when the whole is completed is covered with a fresh coating of earth, composed of old moulds formerly used in the manufacture of other vessels, mixed with common clay. Meantime the bell-metal, composed as follows, is kept in another earthen vessel:—Copper, 1 seer (12 lbs.); tin, $\frac{1}{4}$ seer; lead, 4 tolahs (about 6 ounces), and this vessel is fastened on to the mould above described, the point of junction being carefully closed all round with clay; prior, however, to attaching the vessel containing the metal to the mould, a small hole is made in the top of the latter to allow the metal to run into the cast. Where thus attached the two vessels are put into the furnace, that containing the metal downwards. The workman knows when the metal is melted by the flames of the furnace becoming a peculiar green colour. On this the mould is taken out of the fire, and reversed, so that the molten metal can run down into the cast, and fill the vacuum which has been left by the oil and resin mixture, having by

the action of the heat been forced down into the lower vessel and burnt up in the burning metal.

266. When cool the outer covering is broken off, leaving the metal casting with its earthen interior, this again is picked out, and the metal cast shaped and polished on the lathe. The furnace used is simply a round hole dug in the ground, connected by an underground tube with the primitive bellows. A sheet fastened down at one end with stones or some other heavy weight, and worked up and down, so as to cause a current of air, which communicates with the fire through an earthen dish perforated with small holes, placed at the top of the tube, and on which the fire is made. Charcoal of the jamoon tree is used whenever procurable, as it generates a great heat.

267. The vessels composed of this bell-metal are conspicuous for their variety in shape, as well as for their very superior polish.

Arms.

268. Arms of an ornamental character are produced at Gwalior, Kutch in Scinde, at Kúdurú and Ríga in Madras, at Vizianagram, and at Sialkote and Gujarat in the Panjab. Armour of kuftgari, *i.e.* gold damascened inlaid work, was worn by the Sikh horsemen who fought so well against our armies in the Panjab and Sikh campaigns. The heron and peacock feathers were those worn by the rajahs and nobles in their helmets. The peacock was a favourite emblem of the Rajpút warrior. It is sacred to their god Mars (Kumara), and its feathers decorate the turban of the Rajpút. The different kinds of ornamental decoration applied to Indian weapons consist of chased inlaid and damascened work, painted leather enamel, pierced leather and metal, and all descriptions of carving in stone, such as crystal, jade, &c., and in horn, wood, and ivory. The decoration of arms has been as extensive as that of buildings, and a great deal may be gained from it to enlighten the students of Indian art.

269. At the Exhibition of 1862 a very attractive and beautiful collection of Indian arms was exhibited by a variety of native princes and English gentlemen who had had considerable opportunities for obtaining good specimens of ancient and modern workmanship in the country itself.

270. Little is historically known of the many collections of swords and arms which have been made, but it is certain that old arms and other objects have been, and still are, carefully preserved as heirlooms among native families.

The King of Delhi in 1814 sent after the Marquis of Hastings (then Governor General) whilst he was on the march, to present him with a sword. "His Majesty," writes the Marquis in his private journal, "desired that I should be told that it was the sword which Aurangzib used to wear, and that he should have thought it sinful to let it go out of his family to any person but to me. This mode of presenting the sword, of putting it into the care of an attendant was a delicacy of attention, lest the delivering it directly to myself should imply that the King sent me a weapon to be used in his defence. This compliment was altogether well imagined, as the sword is to be prized from the circumstance of its having belonged to Aurangzib, while it had no intrinsic value. It is a simple tulwar, the hilt of which is only of silver and brass. From two Persian lines engraved on the blade, and which have all the air of antiquity, I have no doubt but that the sword was really Aurangzib's."

271. The ornamental arms made in India are not merely for ornament but for actual use. For instance, the Amirs of Scinde in hunting use long muskets inlaid with gold and jewels to which the locks of the guns presented by the English are fixed.

272. During Akbar's reign particular attention was paid to the manufacture and decoration of all kinds of arms and weapons. The following are some of these as described and illustrated in the *Ain-i-Akbari*,—swords slightly bent with carved ornamented handle and ornamented blade, straight swords, swords in walking sticks (Gupti Asa), broad daggers with handles meant to be grasped like the handle of a spade, the sheaths covered with ornament, short swords bent at the tip and in the centre somewhat similar to a flattened S, knives with plain handles, curved daggers with ornamented sheaths and handles, bows and arrows and ornamental quivers, tongs for withdrawing arrows, spears, long and short, war clubs, with three melon-like bulbs and with single ones, pointed war axes with decorated handles, war axes with engraved patterns on the blades, tubes for blowing darts through, slings, shields, helmets with herons' feathers, chain armour for the body, breast, and back plates, armour for legs and arms, trappings for horses, rockets, &c. &c.

273. Abul Fazl describes guns as being "wonderful locks for protecting the august edifice of the state and befitting keys for the door of conquest." He also relates how "His Majesty" (Akbar) "has made several inventions

which have astonished the whole world. He made a gun which on marches can easily be taken to pieces and properly put together again when required. By another invention His Majesty joined seventeen guns in such a manner as to be able to fire them simultaneously with one match. Again he made another kind of gun which can easily be carried by a single elephant."

274. Speaking of matchlocks, Abul Fazl writes as follows :—"These are in particular favour with His Majesty, who stands unrivalled in their manufacture and as a marksman. Matchlocks are now made so strong that they do not burst though let off when filled to the top. Formerly they could not fill them to more than a quarter. Besides they made them with the hammer and anvil by flattening pieces of iron, and joining the flattened edges of both sides. Some left them from foresight on one edge open, but numerous accidents were the result, especially in the former kind. His Majesty has invented an excellent method of construction. They flatten iron and twist it round obliquely in form of a roll so that the folds get longer at every twist; then they join the folds not edge to edge, but so as to allow them to lie one over the other, and heat them gradually in the fire. They also take cylindrical pieces of iron and pierce them when hot with an iron pin. Three or four of such pieces make a gun. Guns are often made of a length of two yards; those of a smaller kind are one and a quarter yards long, and go by the name of Damának. The gunstocks are differently made. From the practical knowledge of His Majesty guns are now made in such a manner that they can be fired off without a match by a slight movement of the cock. Bullets are also made so as to cut like a sword. Through the inventive genius of His Majesty there are now many masters to be found among gunmakers, *i.e.* Ustad Kabír and Husain." * * *

"When a barrel is completed lengthways, before the transverse bottom piece is fixed in it, they engrave on it the quantity of its iron and the length, both being expressed in numerals. A band thus finished is called daul. In this imperfect state they are sent to His Majesty and delivered in proper order at the harem." * * *

"When the barrels are polished they are again sent to the harem and preserved in proper order. They are afterwards taken out and closed by the order of His Majesty with a transverse bottom piece. Having been put to an old stock they are filled to one-third of the barrel with

powder and fired off. If no flaw takes place and the trial is satisfactory they take the barrels again to His Majesty, who gives the order to finish the mouth-piece of the barrel. After this the gun is again placed on the stock and subjected to a trial. If the ball issues in a crooked line the barrel is heated and straightened by means of a rod introduced into it, and in the presence of His Majesty handed over to a filer. *He adorns the outside of the barrel* in various ways *according to orders*, when it is taken to the harem. The wood and the shape of the stock are then determined on. Several things are marked on every matchlock, viz., the weight of the raw and the manufactured iron, the former marks being now removed, the place where the iron is taken from the workmen, the place where the gun is made, the date, its number. Sometimes without reference to a proper order one of the unfinished barrels is selected and completed at His Majesty's command." "It is then entered in another place, the transverse bottom piece is fixed, and the order is given to make the cock, the ramrod, the groove for holding the latter. As soon as all these things have been completed a new trial is ordered, and when it succeeds they send in the gun and deliver it a third time at the harem. In this state the gun is called *sâdah* (plain). Five bullets are sent along with it. His Majesty, after trying it in the manner above described, returns it with the fifth bullet. The order for the colour of the barrel, and the stock is now given; one of the nine kinds of colour is selected for the stock. Guns also differ in the quantity of *inlaid gold* and *enamel*; the colour of the barrel is uniform. A gun thus far completed is called *rangîs* (coloured). It is now, as before, handed over together with five bullets. His Majesty makes four trials and returns it with the last ball. When ten of such guns are ready His Majesty orders to *inlay* the mouth of the barrel and the butt end *with gold*. They are then again sent for trial into the harem, and whenever ten are quite complete they are handed over to the slaves."

275. In his report on the arts and manufactures of India, Dr. Royle observes "It is difficult to understand how a primitive people could have overcome the difficulty of smelting iron and forging steel, yet the Hindus have long done so. It is hardly less wonderful to see a native of India with no other tools than his hatchet and his hands proceed to smelt iron, which he will convert into steel capable of competing with the best prepared in Europe."

* * The Hebrew name of steel "paldah" is evidently the same word as the Arabic "foulad," which is also in use in Persia, where Indian steel is known by the name of "foulad-i-hind." Even now the best Persian swords are made with steel imported from India. Mr. Heath, at one time the managing director of the India Iron and Steel Company, believes that the tools which the Egyptians used in engraving the hieroglyphics upon their obelisks and temples of porphyry and syenite were made of Indian steel. There is no doubt that the carvings in the ancient temples and fortresses of India were executed with steel instruments as they are at the present day. That the Hindus made steel which was highly valued in the time of Alexander the Great, is evident from Porus making him a present of about 30 pounds of steel, and still earlier (about 1300 B.C.) in the Rig Veda, we read of chariots armed with iron weapons, of coats of mail, of arms and tools of different kinds, and of bright edged hatchets.

276. The manufacture of steel and its conversion into weapons is carried on in most of the larger Indian cities, and more specially at Lahore, Hyderabad, at Singapore, and in Kashmir.

277. Almost every production of nature and art, including sometimes the human form, is represented in the most exquisite conventionality in the enamelled enrichments of Indian arms. The religion of the Muhammadans precludes the representation of human figures, and consequently on their ornamented arms foliage and inscriptions abound. Goldsmiths' work, jewellery, embroidery, and enamelling of the most elaborate and costly description are employed in the decoration of sheaths, hilts, and other accessories. The armour made in Kutch is particularly beautiful in design and ornament. The most common shields, one of which is possessed by every fighting native, is made of transparent rhinoceros hide, decorated with gilded wreaths of flowers, and strengthened with bosses of richly worked gold. The spear handles are made with several joints of fine steel, brass, and a sort of dead silver which the workman plate on iron with a surprisingly good effect. The Kutch matchlock is made of unusual length, its dark wood curiously inlaid with ivory and silver. The soldiers also use that ancient weapon the axe, the handle of which is beautifully plated with dead silver, in-wrought with patterns of foliage gracefully worked in gold. Poniards are numerous, some of them of a most exquisite device, the hilts bossed with gems and the crimson velvet sheaths worked with seed

pearls or a rich filigree pattern of gold or silver. They include also among their weapons the Arab double-edged sword, which has a slight straight blade of highly tempered and elastic steel about six feet long. This tremendous weapon the natives grasp with both hands and whirl about with the most accomplished ease. During the fast of the Moharum numbers of men armed with these swords and with a sort of loaded mace much resembling that used by the secutores of the gladiators, precede the ornamental bier of the grandsons of the prophet ; when the procession halts they join in sham combats, a practice which is with these men a profession. Although the number of spectators is immense no danger is incurred by the crowd surrounding the combatants, their management of the formidable weapons they wield being so eminently skilful.* The artisans of Kashmir employed in making gun and pistol barrels use extraordinary pains, care, and time in the process of fabricating them, and succeed in producing work of great beauty and excellence and of various kinds, plain, twisted, and damascened. The iron employed is from Bajour in the Eusufgai country, and though loaded with impurities, in consequence of the rough method of smelting, it is sold in Kashmir for three times the price of the iron produced in the valley. This manufacture of arms has much decayed under the domination of the Sikhs, who are furnished with arms from Lahore.†

278. Baron Hügel, describing the manufacture of arms in Kashmir, writes :—

279. “ My next visit was to an armourer the most celebrated in Kashmir. As this is a trade in which they are believed to excel I was disappointed at finding nothing in a sufficiently forward state for my inspection. The appearance of the armourer himself was most venerable, he reminded me of the days of chivalry when the trade he followed was so honoured in all lands. With more real politeness than I had met with for a long time he prayed to me to be seated, and brought me several half finished muskets and pistols, an Indian matchlock, and some poignards *all elaborately ornamented*. Nothing could be much worse than the implements he worked with, particularly with his bellows, which consisted of a little box of wood that forced the wind in as well as out.”‡

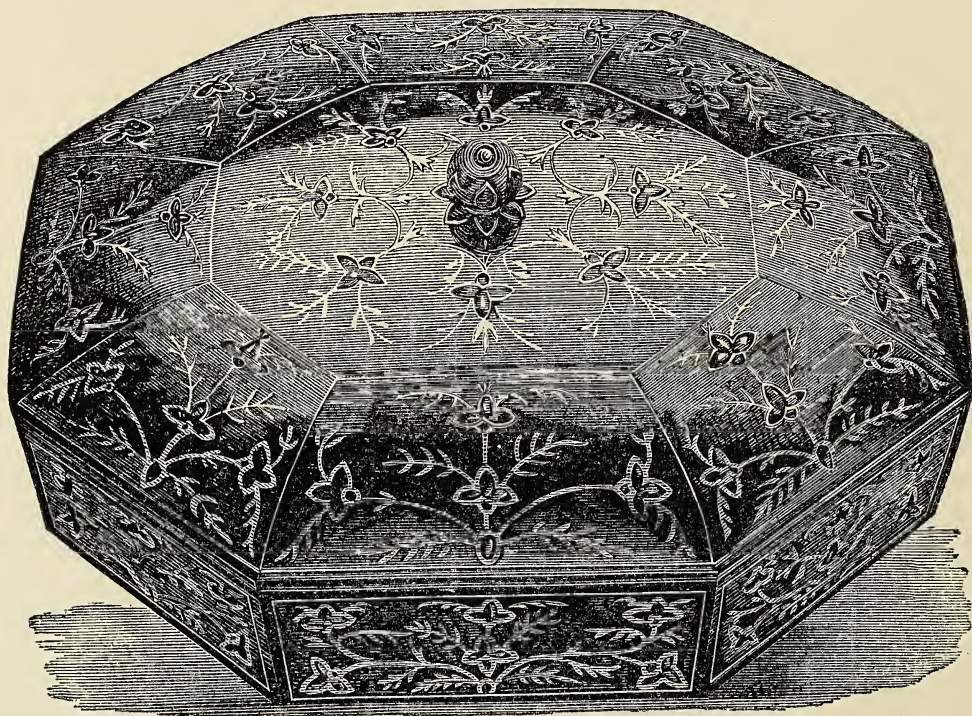
* See Kutch, or Random Sketches in India.

† See Thornton's Gazetteer of India.

‡ Hügel's Travels in Kashmir, translated by Major T. B. Jervis (1845).



Box. Green jade, perforated.
(No. 1626.-'52.)



Box. Green jade, inlaid with gold and rubies.
(No. 1627.-'52.)

CARVINGS AND SCULPTURE IN MARBLE, STONE, TERRA COTTA, &c.

Box. Green jade. Heart-shaped and perforated, with cover. *Indian (Lahore)*, modern. H. $1\frac{3}{4}$ in., L. 4 in., W. 3 in. Bought (Exhⁿ of 1851), 20*l*. 1626.-'52.

Both body and lid of the box are decorated with perforated arabesques, the patterns consisting of graceful interweavings of leaves and flowers. Gold lines let into the jade mark out the heart-shaped cover and separate the bands of patterns. (*See Illustration.*)

Box. Green jade. Oblong, octagonal; with cover inlaid with gold and rubies. *Indian (Lahore)*, modern. H. $2\frac{3}{4}$ in., L. 6 in., W. $4\frac{3}{8}$ in. Bought (Exhⁿ of 1851), 42*l*. 1627.-'52.

The sides of the box and the curved lid are decorated with conventional floral patterns, rubies and emeralds being made to form the flower, and the leaves of gold let into the jade. The workmanship is very good. (*See Illustration.*)

Box. White jade. Fluted, with cover inlaid with gold, rubies, and emeralds. *Indian (Lahore)*, modern. H. $\frac{1}{8}$ in., L. $2\frac{1}{8}$ in., W. $1\frac{7}{8}$ in. Bought (Exhⁿ of 1851), 24*l*. 1628.-'52.

The general shape of this little box is oval. There are eight flutings or scallops which meet in the lid in a knob. On the lid eight large rubies represent buds, and rubies and emeralds represent the leaves. On the sides of the box are eight similar flowers in rubies and emeralds. Gold lines let into the jade form the stalks of the pattern and line the flutings.

PANEL. Black stone or marble, carved in high relief with the seated figure of Buddha and smaller figures around it, and an inscription on the base. *Indian*. H. 4 ft. 1 in., W. 1 ft. 9 in. Bought, 5*l*. 617.-'72.

Sharply and well carved decoration; but the figure of Buddha is not well modelled; date about 8th century, A.D.

PANEL. Marble. Carved in relief, within a sunk compartment, with clustered pillars connected by brackets which spring from the capitals and meet half way between each two pillars; from this point are suspended, by triple rows of chains, what appears to resemble a relic urn; the ground decorated with foliage in scrolls. Above the arcade are raised ornamental bosses. On one side of the panel is a band of sunk rosettes. From a tomb at Ahmadabad. *Indian*. About 1450. (Annual International Exhⁿ, 1871.) H. $14\frac{1}{2}$ in., W. $24\frac{1}{2}$ in. Given by the India Office. 1609.-'71.

PILLAR. Marble. Carved in clustered shafts with capital and plinth, decorated with chain-work and rows of leaves. From a tomb at Ahmadabad. *Indian*. About 1450. (Annual International Exhⁿ, 1871.) H. 15 in., W. $4\frac{3}{4}$ in. Given by the India Office. 1610.-'71.

The section of the pillar is rectangular and on all three faces are raised pilasters which give an indented character to the base and capital. The body of the shaft has two raised horizontal bands, and over the centre pilaster hang the bell and chain from the lower part of the capital; the base or plinth has an upper band of lotus leaves.

PLAQUE. White jade, with interlacing geometric ornament. *Indian?* L. $1\frac{3}{4}$ in., W. $1\frac{1}{2}$ in. Given by the Rev. Greville J. Chester. 42.-'67.

Originally inlaid with gold, and probably jewelled.

PLATE. Soapstone, eight-lobed, carved with foliage pattern in low relief, and central floral ornament in high relief. Modern *Indian* (Agra). Diam. 11 in. Given by Lady Franklin. 1134.-'68.

The shape of the plate is octagonal, the edging being very much indented and formed into eight lobes carved with leaves. The centre is an octagonal star containing an intertwined conventional flower and leaf.

STATUETTE. Carved alabaster, partly gilt. An Indian deity; brought from a temple at Moulmain, Burmah. H. $7\frac{3}{4}$ in. Given by W. R. J. Walsh, Esq. 7326.-'60.

The figure represented in very rude carving is that of Gautama Buddha as the teacher. He is wearing a cloak with the right arm bared, and with the left hand uplifted.

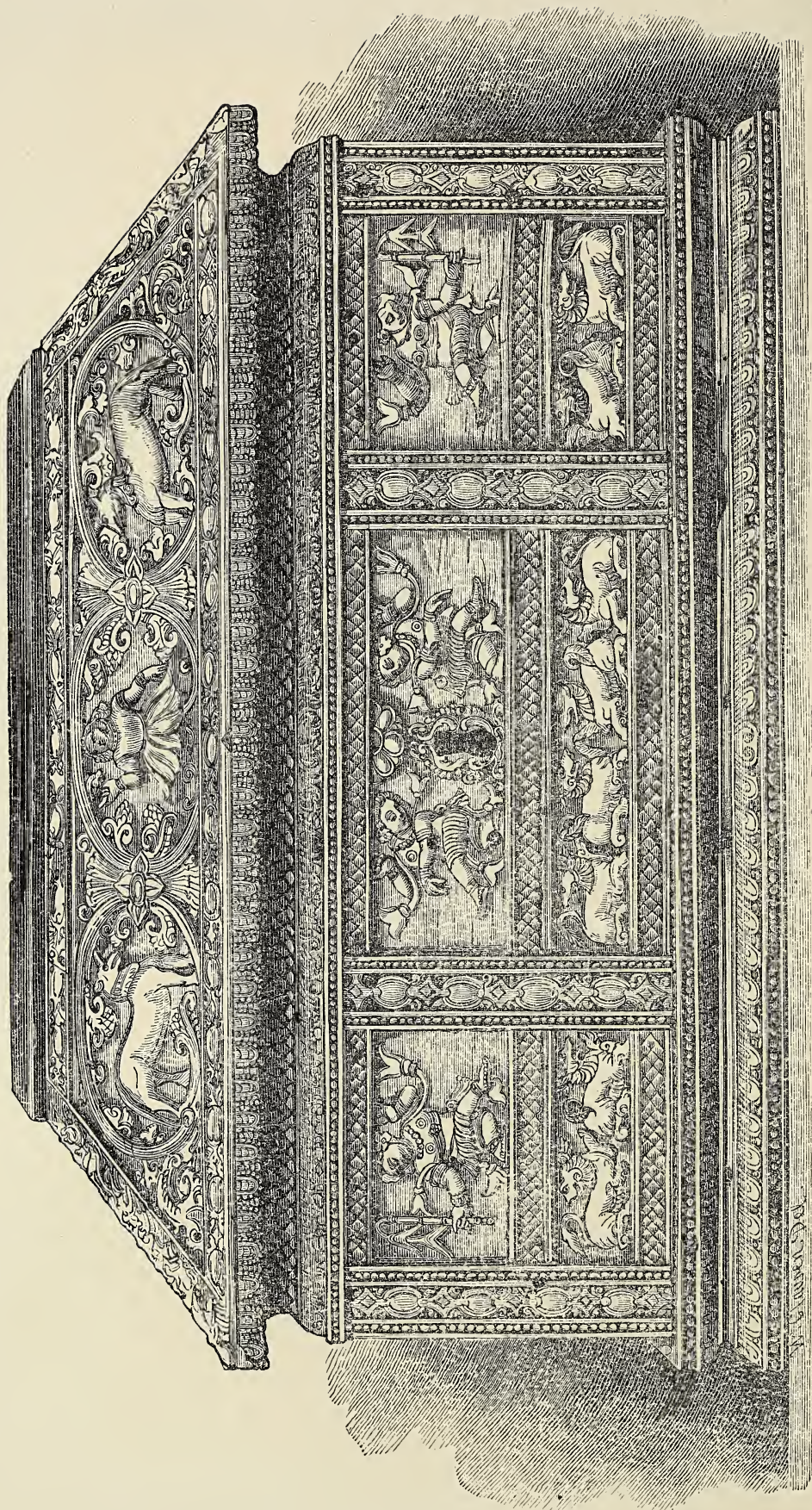
STATUETTE. Terra-cotta painted, and the figure clothed. A woman selling vegetables. "Mallin." *Native Indian*. 19th centy. Extreme height, $11\frac{1}{2}$ in.; W. of base, 1 ft. 7 in.; D. of base, 1 ft. 1 in. Bought (Annual International Exhⁿ, 1872), 10l. 1634.-'72.

STATUETTE. Terra-cotta painted, and the figure clothed. An ascetic. "Gosavi." *Native Indian*. 19th centy. Extreme height, 12 in.; W. of base, $8\frac{1}{2}$ in.; D. of base, 1 ft. 5 in. Bought (Annual International Exhⁿ, 1872), 7l. 1635.-'72.

STATUETTE. Terra-cotta painted, and the figure clothed. A woman reeling silk. *Native Indian*. 19th centy. Extreme height, 1 ft. 1 in.; W. of base, 9 in.; D. of base, 1 ft. 5 in. Bought (Annual International Exhⁿ, 1872), 7l. 1636.-'72.

STATUETTE. Terra-cotta painted, and the figure clothed. A jeweller at his furnace. *Native Indian*. 19th centy. Extreme height, 11 in.; W. of base, 1 ft. $3\frac{3}{4}$ in.; D. of base, 1 ft. $1\frac{3}{4}$ in. Bought (Annual International Exhⁿ, 1872), 10l. 1637.-'72.

(See Illustration, page 152.)



CASKET. Carved Ivory.
(No. 8495. '63.)

STATUETTE. Terra-cotta painted, and the figure clothed. A woman reeling silk with a wheel. *Native Indian*. 19th centy. Extreme height, 1 ft. 2 in.; W. of base, 1 ft. $9\frac{1}{4}$ in.; D. of base, 1 ft. 4 in. Bought (Annual International Exhⁿ, 1872), 10*l*. 1638.-'72.

(See Illustration, page 216.)

STATUETTE. Terra-cotta painted, and the figure clothed. A man reeling silk with a wheel; beside him a húkah. *Native Indian*. 19th centy. Extreme height, 1 ft. $11\frac{1}{4}$ in.; W. of base, 2 ft. 1 in.; D. of base, 1 ft. $5\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 10*l*. 1639.-'72.

(See Illustration, page 218.)

STATUETTE. Terra-cotta painted, and the figure clothed. A man reeling silk on a frame. *Native Indian*. 19th centy. Extreme height, 1 ft. 2 in.; W. of base, 1 ft. $3\frac{1}{4}$ in.; D. of base, 1 ft. 5 in. Bought (Annual International Exhⁿ, 1872), 10*l*. 1640.-'72.

TRAY. Soapstone, carved with foliage, birds, and scroll work. *Modern Indian*. Diam. $13\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 4*l*. 802.-'69.

Circular in shape with an indented edging. The centre is occupied by a conventional branch of a tree on which rests an owl. The carving is in high relief. The borders are of foliage with parrots.

VASE. White jade, inlaid with gold and with rubies and emeralds. *Indian (Lahore)*, modern. H. $4\frac{1}{4}$ in., W. $4\frac{1}{4}$ in. by $4\frac{5}{8}$ in. Bought (Exhⁿ of 1851), 20*l*. 1625.-'52.

The shape is that of a gourd, with carved leaves and buds on both sides serving as handles. The surface pattern, which covers the whole surface of the body of the vase, is of great elegance and Saracenic in style. The rubies represent the flowers and the emeralds the leaves, the tracing connecting them being in gold let into the jade.

IVORIES.

CASKET. Ivory, four-sided with sloping top, carved with grotesque human figures dancing, and various wild animals, with architectural borders. A plaque of ebony at the top. The handles silver. *Ancient Indian*. H. $7\frac{1}{8}$ in., L. $11\frac{1}{2}$ in., W. 7 in. Bought, 8*l*. 8495.-'63.

Probably Madras work of the 17th century. It is one of the best specimens of Indian art in the museum. The four sloping sides of the lid are occupied by elaborately carved panels. Those of the front and back into three ovals containing a female figure in the centre and animals on both sides. The panels on the sides are of a flowing stem, outline with deer, hares, and other animals in medium relief. The box itself is divided on each of its four sides into six panels. The upper three panels in each represent dancing women and attendants. The lower panels contain conventionalised tigers. The work is full of power and character, and as an ivory, takes a high rank among the ancient European specimens, with which the museum is well stocked. (See Illustration.)

CASKET. Ivory, with semicircular cover carved with floriated design in low relief, mounted in silver, or *Cingalese*. 17th centy. H. 5 in., L. $6\frac{1}{2}$ in., W. $3\frac{1}{4}$ in. Bought, 7*l.* 12*s.* 1546.-'56.

The casket is mounted on small silver feet and with silver clasps and hinges, corners and handles. The carved ornament is very flowing and graceful.

COMB. Carved ivory. *Indian*, modern. $4\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 8*s.* 956.-'52.

The upper part of the comb represents a temple surmounted by a floral finial, on both sides of which are conventional shaped peacocks. The intervals are occupied by pierced tracery of a geometric pattern, and the lower edging is in low relief. (*See Illustration*).

COMB. Carved ivory. *Indian*, modern. $3\frac{1}{4}$ in. by $1\frac{7}{8}$ in. Bought (Exhⁿ of 1851), 8*s.* 957.-'52.

A piece of low relief work. The upper part or handle is stained with an emerald green colour.

COMB. Carved ivory. *Indian*, modern. $3\frac{3}{8}$ in. by 3 in. Bought (Exhⁿ of 1851), 8*s.* 958.-'52.

The upper part or handle is pierced with geometric tracery. The edge is occupied by two peacocks. Rather coarse carving.

COMB. Carved ivory. *Indian*, modern. $2\frac{1}{8}$ in. by 3 in. Bought (Exhⁿ of 1851), 8*s.* 959.-'52.

A curious representation of a Brahmani duck with gilded wings and a leaf in its bill.

COMB. Carved ivory. *Indian*, modern. $4\frac{3}{8}$ in. by $4\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 8*s.* 960.-'52.

The carving in this specimen is produced mechanically by sawing and piercing. At each corner of the comb are representations of peacocks. The ornament is of a mixed Saracenic character.

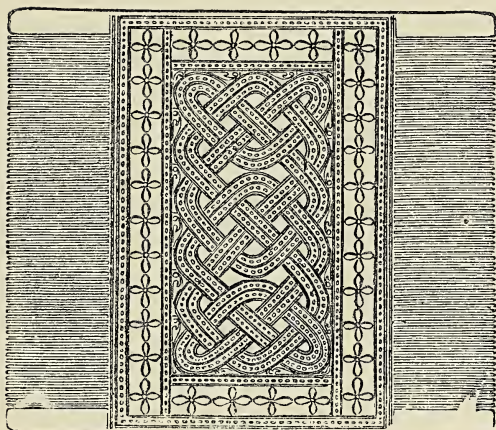
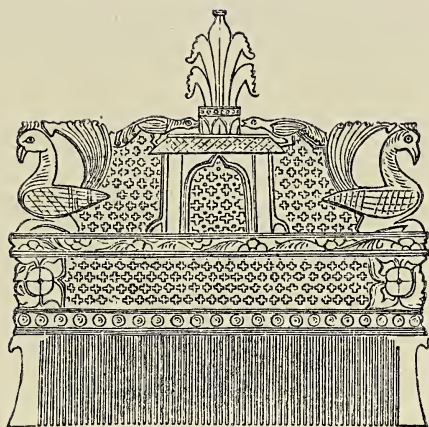
COMB. Carved ivory. Interlaced ribbon pattern. *Indian* (*Goa*?). 16th or 17th centy. L. $4\frac{1}{2}$ in., W. 5 in. Bought (Bernal coll.), 8*l.* 5*s.* 2146-'55.

The middle portion of the comb is pierced, and the central ribbon pattern surrounded by a pierced border of quatre foil ornament. (*See Illustration*.)

COMB. Carved ivory; the centre filled in with perforated floriated ornaments, in which are three terminal female figures in Hindu Costume. Ancient *Indian*. 6 in. by $4\frac{1}{4}$ in. Bought, 5*l.* 2457.-'56.

Probably, Bombay work. The border is composed of small bosses in low relief. (*See Illustration*.)

GROUP. Carved ivory. The chief Hindu Deities; the background, representing the front of a temple, is covered with



COMBS. Carved Ivory.
(Nos. 956.-'52, 2146.-'55, and 2457.-'56.)



GROUP. Carved Ivory. The chief Hindu Deities.
(No. 1070-'52.)

carvings in low relief of subjects from Hindú mythology. *Indian (Dúrgah)*, modern. H. 1 ft. 7 in., W. 1 ft. 6 in. Bought (Exhⁿ of 1851), 22*l.* 1*s.* 1070.-'52.

Durga occupies the centre of the group of figures, and is represented with ten arms; below her is a tiger attacking a bull, the head of which has been cut off, and out of the neck appears a human figure armed with a sword. This is metaphorical of Durga or active virtue slaying Mahishasura or personification of vice. On either side of this group are two lotus stalks and flowers. On the two to the left are Ganpatí seated, with four arms, and Vishnu standing with lotus flowers in each hand. On the two to the right are Saraswati with a guitar and a figure with bow and arrows on a peacock. The bas-relief covering the semicircle above the back ground represents various scenes in the life of Vishnu, and is carefully carved. (*See Illustration.*)

MODEL. Carved ivory on wood. The Ghúsala Ghât on the bank of the Ganges at Benares. *Indian (Benares)*. 1865-'70. L. 3 ft. 9 in., H. 3 ft. 10 in., W. 2 ft. 7½ in. Given by the Maharajah Sambhu Narain Sinha. 1597.-'71.

Among the objects of architectural magnificence peculiar to northern India, are the ghâts that line the banks of the rivers, particularly the Ganges and Jumna. Benares possesses a great number of buildings of this kind, and the Ghúsala ghât though of modern construction, may be taken as a fair specimen, although many others are richer and of greater ornamental elaboration (see Fergussons' history of architecture, page 605, vol. II.) The ghât consists of two flights of steps, each covered with a set of four bastions, used by the natives for sitting on in the cool of the morning or evening, and for dressing or undressing. At the two corners of the façade of the upper building are bastions, and a balcony supported by numerous brackets marks the first storey. The upper storey consists of an open arcaded gallery projecting from and surrounding the wall. The back of the edifice consists of an open terrace, from which access is obtained from the higher portions of the banks of the river. The style of architecture is mixed Hindu and Muhammadan. On the walls surrounding and crossing the terrace are galleries which overlook the stream.

CARVINGS IN WOOD.

BEAM, or LINTEL. Carved wood, from an ancient palace at Hangurakette, Ceylon. L. 7 ft. 9 in., square W. 6½ in. Bought, 4*l.* 3679.-'56.

This lintel is carved on three of its sides, the ends being made to resemble an inverted flower with leaves. There is a touch of Celtic ornament in the low relief carvings of the bottom of the beam. The sides have low relief floral scrolls.

BOX. Carved sandal wood. A work-box. *Indian*, modern. H. 5 in., L. 10⅜ in., W. 7 in. Bought (Exhⁿ of 1851), 1*l.* 18*s.* 18.-'52.

The ornament, which is in low relief, consists of a plain floral diaper covering the lid, and of an arrangement of leaves and flowers round circles, covering the four sides.

Box. Carved ebony. A writing box. *Indian (Rohilkand)*, modern. H. $2\frac{7}{8}$ in., L. $11\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 2*l.* 10*s.* 19.-'52.

The ornament on this box is of a bolder character than that usually met with in carvings of Bombay ebony. The relief is low, on the lid being a diaper, and on the sides plain scroll work.

Box. Wood, carved with a formal ornament of birds and foliage in low relief. Modern *Persian (Shiraz)*. L. $8\frac{1}{8}$ in., H. $1\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1*l.* 8*s.* 923.-'69.

A specimen of the Persian wood carving which has been copied at Bombay and elsewhere.

Box, or JEWEL CASKET. Carved sandal wood. *Indian (Mangalore)*, modern. H. 7 in., L. $14\frac{3}{4}$ in., W. 10 in. Bought (Exhⁿ of 1851), 30*l.* 10*s.* 17.-'52.

The box is mounted on four feet, each representing a conventional bird with the head of an elephant. The whole exterior is carved with figures and foliage in low relief. The lid has a representation of Siva seated with his wife on a hill, and surrounded by dancing women. The sides of the box contain a number of illustrations of Hanúman and avatar of Vishnú. The carving is of considerable delicacy.

CARD CASE. Carved sandal wood. *Indian*, modern. $4\frac{3}{4}$ in. by 3 in. Bought (Exhⁿ of 1851), 12*s.* 21.-'52.

On one side is a panel surrounded by a scroll border with figure of the god Krishna, representing him as a child destroying snakes. On the other side is a panel arranged similarly with a representation of Hanúman the monkey god. The carving is well executed.

COMB. Ebony. *Indian*, modern. $9\frac{3}{4}$ in. by $2\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 8*s.* 954.-'52.

Probably Madras work. The edge is pierced with a plain star leaf ornament.

COMB, TOOTH. Ebony. *Indian*, modern. $2\frac{3}{4}$ in. by 2 in. Bought (Exhⁿ of 1851), 7*s.* 955.-'52.

The centre is occupied by a pattern of carved and stamped work, probably made in the Madras Presidency.

EGG CUP. Carved sandal wood. *Indian*, modern. $3\frac{3}{4}$ in. by $1\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 12*s.* 22.-'52.

The carving is chiefly in lines and in low relief.

FAN. Carved sandal wood, representing a Peacock. *Indian*, modern. L. 1 ft. 5 in. Bought (Exhⁿ of 1851), 14*s.* 23.-'52.

The head of the peacock is carved out in a stiff geometrical way; the tail is represented by a number of thin wooden flanges, which form the fan, and is used by being made to revolve round a stick or handle, which pierces the body of the bird.

FAN. Carved and pierced sandal wood. *Indian*. 19th century. L. $7\frac{5}{8}$ in. Given by Mrs. Frederick E. Else. 234.-'70.

The central slips of wood are pierced by patterns of sawn work, the two outside pieces are ornamented with carefully executed floral ornament in low relief.

MUSICAL INSTRUMENT. "Alguja." Flageolet, brown wood. *Indian (Tanjore)*. L. $8\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 1s. 6d. 1609.-'72.

MUSICAL INSTRUMENT. "Bín:" a black staff with two strings, supported on fourteen bridges, fixed upon two empty gourds. *Indian (Bombay)*. L. 4 ft. 2 in., H. 1 ft. 5 in. Bought (Annual International Exhⁿ, 1872), 4l. 1606.-'72.

In the first volume of the Asiatic Researches, or Transactions of the Society instituted in Bengal for inquiring into the History and Antiquities, Arts, Sciences, and Literature of India (1801), there is an interesting account of the musical instrument called the "Bín." It appears in an extract of a letter written by Francis Fowke, Esq., to the President of the Society, Sir William Jones, and the following passages will serve to explain the use of the instrument, a specimen of which is exhibited in the Museum. See No. 1606-'72.

"... In obliging you, I look forward to the instructive amusement I shall share with the public at large in the result of your researches into this subject of Indian music, and I am exceedingly happy by furnishing you with facts, highly necessary indeed, but the mere work of care and observation, to give you greater leisure for the contemplation of the whole. You may absolutely depend upon the accuracy of all that I have said respecting the construction and scale of this instrument (the Bín); it has all been done by measurement, and, with regard to the intervals, I would not depend upon my ear, but had the Bín tuned to the harpsicord, and compared the instruments carefully note by note, more than once. What I myself am aware of, will certainly not escape your penetration, that there may be a little of the bias of hypothesis, or an opinion pretty strongly established, in what I have said of the confined modulation of the Indian music. But it is easy to separate my experiments and conjectures; and my prejudices cannot mislead you; though they may possibly suggest a useful hint, as half errors often do.

"The Bín is a fretted instrument of the guittar kind. The finger-board is $21\frac{5}{8}$ ths inches long. A little beyond each end of the finger-board are two large gourds, and beyond these are the pegs and tail-piece, which hold the wires. The whole length of the instrument is three feet seven inches. The first gourd is fixed at ten inches from the top, and the second at about two feet $11\frac{1}{2}$." (The dimensions of the Bín exhibited are somewhat larger than these dimensions.) "The gourds are very large, about fourteen inches diameter, and have a round piece cut out of the bottom about five inches diameter. The finger-board is about two inches wide. The wires are seven in number, and consist of two steel ones, very close together, in the right side, four brass ones on the finger-board, and one brass one on the left side.

"... The great singularity of this instrument is the height of the frets, that nearest the nut is one inch $\frac{1}{3}$, and that at the other extremity about $\frac{7}{8}$ ths of an inch, and the decrease is pretty gradual. By this means the finger never touches the finger-board itself. The frets are fixed on with wax by the performer himself, which he does entirely by ear. ... Any little difference (in the exact placing of the frets) is easily corrected by the pressure of the finger. Indeed the performers are fond, on any note that is at all long, of pressing the string very hard, and letting it return immediately to its natural tension, which produces a sound something like the close shake on

" the violin ; but not with so agreeable an effect, for it appears sometimes to
 " alter the sound half a tone. The frets are 19 in number. . . . It is very
 " observable that the semitones change their names on the same semitone as
 " in the European scale. . . . The Bîn is held over the left shoulder, the
 " upper gourd resting on that shoulder and the lower one on the right knee.
 " The frets are stopped with the left hand ; the first and second fingers are
 " principally used. . . . The third finger is seldom used, the hand shifting up and
 " down the finger-board with great rapidity. The fingers of the right hand
 " are used to strike the strings of this hand ; the third finger is never used.
 " The two first fingers strike the wires on the finger-board, and the little finger
 " strikes the two wires. The two first fingers of this hand are defended by a
 " piece of wire put on the tops of them in the manner of a thimble. When
 " the performer plays strong, this causes a very jarring disagreeable sound ;
 " whereas, when he plays softly, the tone of the instrument is remarkably
 " pleasing. The style of music on this instrument is in general that of great
 " execution. I could hardly ever discover any regular air or subject. The
 " music seems to consist of a number of detached passages, some very regular
 " in their ascent and descent, and those that are played softly are most of
 " them both uncommon and pleasing. The open wires are struck from time
 " to time in a manner that I think prepares the ear for a change of modulation,
 " to which the uncommonly full and fine tones of these notes greatly
 " contribute ; but the ear is, I think, always disappointed, and if there is ever
 " any transition from the principal key, I am inclined to think it very short.
 " Were there any other circumstances respecting the Indian music, which
 " led to suppose that it has, at some period, been much superior to the
 " present practice, the style, scale and antiquity of this instrument would, I
 " think, greatly confirm the supposition."

MUSICAL INSTRUMENT. "Bondoung." Long drum. Wood bound lengthwise with strips of skin. *Indian (Burmah)*.
 L. 3 ft., diam. 8 in. Bought (Annual International Exhⁿ, 1872), 18s. 1628.-'72.

MUSICAL INSTRUMENT. Castanets, a pair. Hard wood with carved foliage border, with bells. *Indian (Madras)*.
 L. 7 in. Bought (Annual International Exhⁿ, 1872), 2s. 6d. 1611.-'72.

MUSICAL INSTRUMENT. "Chikara." Stringed and wired instrument with bow. Beechwood (?), the belly covered with skin ; three strings over nine wires. *Indian (Oudh)*. L. of instrument, 1 ft. 9 in. ; L. of bows, 1 ft. 8 $\frac{3}{4}$ in. Bought (Annual International Exhⁿ, 1872), 1l. 1624.-'72.

MUSICAL INSTRUMENT. "Chiplya." Two wooden staves rudely carved, holding each four brass discs, suspended. *Indian (Bombay)*. L. 11 in., diam. of disc, 2 $\frac{3}{4}$ in. Bought (Annual International Exhⁿ, 1872), 15s. 1616.-'72.

MUSICAL INSTRUMENT. "Ekultara." Bamboo shaft, one-stringed, fitted into an empty gourd. *Indian (Bombay)*. L. 3 ft. 6 in., diam. of gourd, 10 $\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 10s. 1621.-'72.

MUSICAL INSTRUMENT. Guitar. The body formed out of a gourd. Modern *Indian*. L. 4 ft. $2\frac{1}{2}$ in. W. 1 ft. $1\frac{1}{2}$ in. Given by W. Carpenter, Esq. 1.-'68.

The end of the neck of the guitar is covered with strips of ivory carved with floral patterns in low relief. The great length of the neck compared with the rotundity of the body, makes the instrument as strange to our ideas as the music which it produces in the hands of an accompanist to a story teller. A sort of monotonous rhythm is kept up emphasised by a quickened or loud action, as the incidents of the story seem to require.

MUSICAL INSTRUMENT. "Hanumantu Attu." Hard wood tube, one-holed, partly covered with leather; the mouth of brass, ornamented with a ring of carved cobras. *Indian (Madras)*. L. 2 ft. $0\frac{1}{2}$ in., diam. of mouth, $3\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 1*l*. 1623.-'72.

MUSICAL INSTRUMENT. "Iwang Gouk." Boat-shaped harp of thirteen strings, on coloured wood stand carved as a negro boy. *Indian (Burmah)*. L. 3 ft., H. with stand, 3 ft. 2 in. Bought (Annual International Exhⁿ, 1872), 4*l*. 6*s*. 1608.-'72.

MUSICAL INSTRUMENT. "Janter." Rude wooden frame with two strings fitted on an empty gourd. *Indian (Bombay)*. L. 1 ft. $11\frac{1}{4}$ in., H. 8 in. Bought (Annual International Exhⁿ, 1872), 5*s*. 1614.-'72.

MUSICAL INSTRUMENT. "Keay Wire." Two concentric circles of wood, between which are suspended 15 gongs. The outer circle is carved in openwork with pomegranate ornament in black wood. *Indian (Burmah)*. Diam. 4 ft. 3 in., H. 1 ft. $1\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 10*l*. 1631.-'72.

MUSICAL INSTRUMENT. "Mígyoung" or alligator harp. Wood in form of a crocodile, coloured red and gilt, with glass eyes: three-stringed. *Indian (Burmah)*. L. 4 ft., H. $6\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 2*l*. 10*s*. 1618.-'72.

MUSICAL INSTRUMENT. "Papanasem." Double flageolet, the upper part a spherical gourd with horn mouthpiece, the tubes of bamboo. *Indian (Madras)*. L. 1 ft. 5 in., diam. of gourd, $4\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 5*s*. 1625.-'72.

MUSICAL INSTRUMENT. "Patma." Large drum. Wood, bound lengthwise with strips of skin. *Indian (Burmah)*. L. 2 ft. $0\frac{1}{2}$ in., diam. 1 ft. 11 in. Bought (Annual International Exhⁿ, 1872), 1*l*. 10*s*. 1629.-'72.

MUSICAL INSTRUMENT. "SARINDA." Kind of violin. Wood, the surface carved with a barbaric design, and the upper part terminating in a rudely-formed bird. *Indian*? 18th centy. $24\frac{3}{4}$ in. by $8\frac{3}{4}$ in. Bought, 4*l*. 397.-'71.

A Muhammadan fiddle of singular shape, the sides being hollowed out to enable the bow to work over the strings without the use of a bridge. From the style of ornament it would seem that it was produced in Northern India.

MUSICAL INSTRUMENT. "Singí." Pipe, made from a twisted goat's horn. *Indian (Oudh)*. L. 8 in. Presented by the Indian Department of the Annual International Exhⁿ, 1872. 1633.-'72.

MUSICAL INSTRUMENT. "Timiri Nagasaram. Clarionet. Dark wood, twelve-holed; brass-mounted. *Indian (Madras)*. L. 1 ft. $8\frac{1}{2}$ in., diam. of mouth, $3\frac{3}{8}$ in. Bought (Annual International Exhⁿ, 1872), 15*s*. 1622.-'72.

MUSICAL INSTRUMENT. "Trine." Hoop of wood carved with bands of pomegranate and foliage ornament, and leaf borders coloured red; containing 21 drums of graduated sizes. Fringe of coloured cloth vandykes. *Indian (Burmah)*. Diam. 4 ft. 9 in., H. 2 ft. 7 in. Bought (Annual International Exhⁿ, 1872), 15*l*. 10*s*. 1632.-'72.

PANEL. Sandal wood. Carved with foliage; Ahmadabad work. Modern *Indian*. L. $15\frac{1}{4}$ in., W. $9\frac{1}{4}$ in. Given by the Government of India. 547.-'68.

The centre of the panel is occupied by a circular disc containing, and surrounded by a deeply cut foliated pattern. The edge of the panel is covered with scroll work. The execution of the work is good and very effective, and the patterns well spread and evenly balanced producing a pleasing amount of light and shade. (See Illustration.)

RACK, or LETTER STAND. Sandal wood, inlaid with marquetry. *Indian (Bombay)*, modern. H. 4 in., L. 11 in., W. $3\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 3*l*. 10*s*. 20.-'52.

A specimen of the common Bombay inlaid ivory and metal work. The ornament is applied in small circular disks and in narrow bands.

WALKING STICK. Ivory, carved to imitate bamboo. *Indian (Travancore)*. L. 3 ft. (Paris Exhⁿ, 1867.) Bought, 3*l*. 792.-'69.

The head of the stick is carved to represent the head of a dog.

WALKING STICK. Sandal wood, carved with animals and foliage. *Indian (Ceylon)*. L. 3 ft. 3 in. (Paris Exhⁿ, 1867.) Bought, 3*l*. 793.-'69.

The handle consists of a deeply cut dragon's head. The length of the stick is divided into 10 parts, separated by bands of deeply carved foliated and geometrical ornament. The 10 parts represent birds, deer, tigers, serpents, monkeys, &c.



PORTION OF PANEL. Carved Sandal wood.
(No. 547.-'68.)

WALKING STICK. Wood, painted and carved, with ivory top and ferrule. Modern *In lian* (*Jolhpúr*). L. 3 ft. 6 $\frac{1}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 12s. 789.-'69.

Ornament of alternate black and coloured bands. The coloured portion of red, yellow, white, and black lacquer, the black portion being carved with fluting.

METAL WORK.

BOTTLE, or ROSE-WATER SPRINKLER. Silver filigree work, parcel gilt, bulb-shaped. To accompany Plateau, No. 4306.-'57. Modern *Hindu* work. H. 10 $\frac{3}{4}$ in., diam. 3 in. Given by H.R.H. the Prince Consort. 4305.-'57.

The body of the bottle is shaped like a melon, and has a long tapering neck, at the top of which are a cluster of small silver buds, out of which the scent is sprinkled. The filigree, which is very delicate, is made to produce a series of curved scrolls, and is like a fine web spun over the surface of the bottle.

BOTTLE, or ROSEWATER SPRINKLER. Silver, inlaid with translucent enamel. *Indian* (*Dholepúr* in *Rajpútana*, modern. H. 9 $\frac{1}{2}$ in., diam. 3 $\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 10*l*. 130.-'52.

Bulb-shaped vessel, with a long tapering neck ending in a series of flowers, through which the scent is sprinkled. The bulb portion is ribbed like a melon, each rib being enamelled, with alternating floral and bird subjects in green and dark blue; the neck is divided into several horizontal bands of birds and flowers, and a little red enamel is here and there introduced with great effect. The shape, colouring, and ornamental treatment are in excellent harmony and give a high rank to the artistic merit of this specimen of enamelled silver work.

BOTTLE. Black metal, *i.e.* Bidrí ware, damascened with silver. A water bottle; globular, with elongated neck. *Indian*, modern. H. 13 in., diam. 6 $\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 2*l*. 146.-'52.

A well-shaped vessel. The neck and stopper alone are damascened with leaves and flowers.

BOTTLE with COVER. Metal, with raised chasing of flower and leaf pattern, covered with gold and silver foil. *Hungarian* or *Indian*. Latter half of 17th centy. H. 14 $\frac{3}{8}$ in., diam. 5 $\frac{7}{8}$ in. Bought, 10*l*. 356.-'70.

If *Indian*, it is a very curious piece of metal work; the body of the vessel consists of four pieces of iron bound together in the shape of a globe; the neck is long and has a domed cover, and the patterns are of gold and silver overlaid work.

BOWL. Black metal, *i.e.* Bidrí work, damascened with silver. *Indian*, modern. H. $2\frac{3}{8}$ in., diam. $5\frac{1}{8}$ in. Bought (Exhⁿ of 1851), 1*l*. 147.-'52.

The covering pattern is more Hindu than Muhammadan in character, and is of close foliation, which perfectly suits the shape.

BOWL. Brass, silver plated, engraved with foliated design. Modern *Indian* (*Moradabad*). H. $3\frac{1}{8}$ in., diam. $5\frac{1}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 16*s*. 782.-'69.

The bowl has a good splay and a curved rim; the diameter at the base is about $2\frac{1}{2}$ inches. The pattern covering the exterior consists of well defined conventional leaves and buds, which are left quite plain and unengraved, surrounded by a quantity of chasing and floral ornament; the bottom of the interior of the bowl is ornamented with an engraved rosette.

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with silver. *Indian*, modern. H. $8\frac{1}{2}$ in., diam. $9\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 2*l*. 10*s*. 135.-'52.

The ornament, which is of a floral diaper pattern, is applied over the whole surface of the body of the bowl. The base of the bowl, and the neck to hold the stem of the pipe, are encircled by bands of scroll work.

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with silver. *Indian*, modern. H. $7\frac{3}{8}$ in., diam. 8 in. Bought (Exhⁿ of 1851), 2*l*. 10*s*. 136.-'52.

The bowl in the usual inverted-bell-shape, and covered with close ornament filling plaques and bands.

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with silver. *Indian*, modern. H. 6 in., W. $6\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 2*l*. 10*s*. 137.-'52.

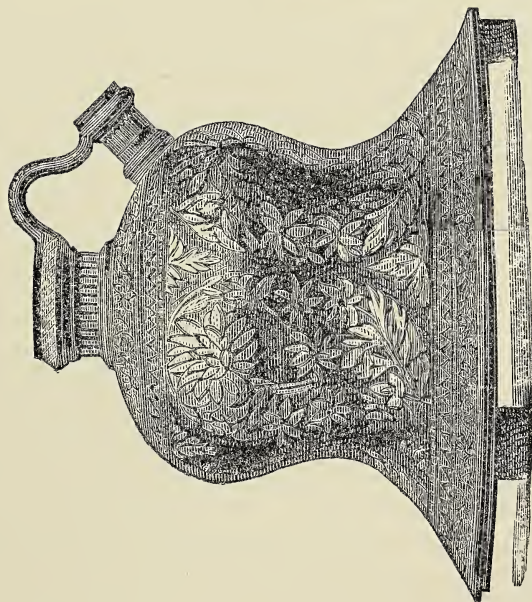
The ornamental pattern which covers the bowl in floral bands and plaques is characteristic, as by but a few bold strokes a considerable degree of descriptive form is obtained with richness of effect.

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with gold. Bell-shaped. *Indian*, modern. H. $5\frac{3}{4}$ in., diam. $6\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 2*l*. 10*s*. 138.-'52.

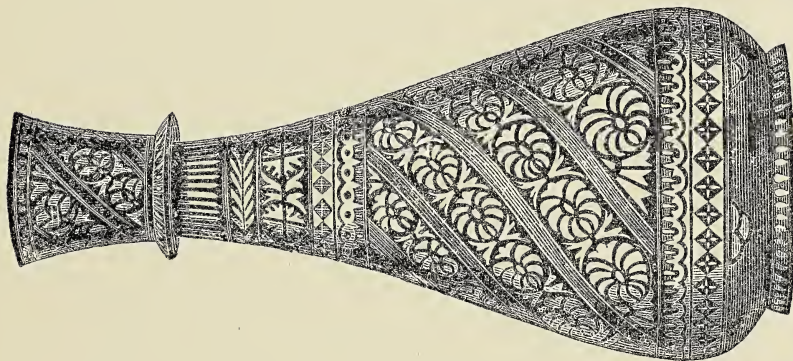
The patterns are in oval medallions and borders, and are purely of foliated ornaments. The gold damascening does not produce so good an effect on the black metal as the silver. (*See Illustration.*)

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with silver. Bottle-shaped. *Indian*, modern. H. 9 in., diam. 5 in. Bought (Exhⁿ of 1851), 1*l*. 139.-'52.

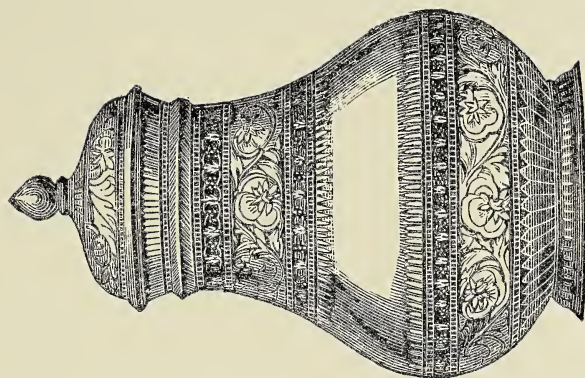
This is a very good example of Bider damascening. The ornament is applied in four medallions of an oval shape, over the body of the vessel, and in bands over the neck and base. The patterns are close, and represent leaves and flowers gracefully intertwined.



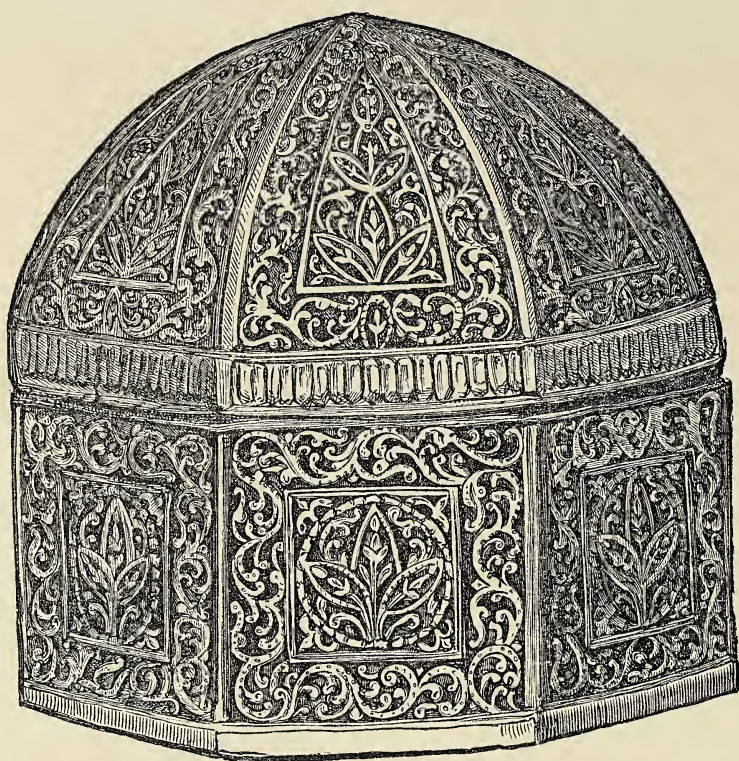
Bowl of Hookah pipe. Black metal, damascened with gold.
(No. 138.-'52.)



Bowl of Hookah pipe. Black metal, damascened with silver.
(No. 142.-'52.)



Vase and Cover. Black metal, damascened with silver.
(No. 151.-'52.)



Box and COVER. Silver, embossed and perforated.
(No. 133.-'52.)



Writing Box ("Kallam Dan"). Chased silver.
(No. 59.-'71.)

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with gold and silver. Bottle-shaped. *Indian*, modern. H. $8\frac{7}{8}$ in., diam. $4\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 1*l*. 140.-'52.

Shaped like an ordinary Surai or water bottle. The ornament is arranged in oval medallions over the body of the bowl, and in rings and bands of foliation round the base and neck. The patterns, which are close, are of the conventionalised lotus leaf and flower. The mixture of the silver and gold makes the effect rich.

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with silver. Surai or bottle-shaped. *Indian*, modern. H. 8 in., diam. $3\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 1*l*. 141.-'52.

The ornament over the body of the vessel is arranged in sloping bands, and the base and neck are encircled by geometrically designed borders.

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with silver. *Indian*, modern. H. $8\frac{3}{8}$ in., diam. 4 in. Bought (Exhⁿ of 1851), 1*l*. 142.-'52.

The design consists of birds in foliated scrolls—not a very remarkable specimen. (*See Illustration.*)

BOWL of Húkah pipe. Black metal, *i.e.* Bidrí work, damascened with silver. Bottle-shaped. *Indian*, modern. H. $8\frac{1}{8}$ in., diam. $3\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 1*l*. 143.-'52.

The body of the vessel is left plain in this specimen, ornament is only applied in horizontal bands round the neck and base.

BOX and COVER, for Betel nut. Black metal, *i.e.* Bidrí work, damascened with silver. Oblong. *Indian*, modern. H. $1\frac{3}{8}$ in., L. 4 in., W. $2\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 10*s*. 152.-'52.

The lid and sides are inlaid with patterns; the lid with a plaque of closely filled foliation surrounded by a scroll border.

BOX and COVER. Silver, embossed and perforated. *Indian* (*Mirzapúr*), modern. H. $3\frac{5}{8}$ in., diam. $3\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 4*l*. 10*s*. 133.-'52.

An octagonal box covered by an octagonal domed lid conventional scrolls cover the sides and the curved triangular surfaces of the lid. The work is well carried out and produces a good effect. (*See Illustration.*)

Box. Pure gold, spherical, covered with rich filigree work. Probably Madras work. 19th centy. L. 3 in., diam. $2\frac{3}{4}$ in. Bought, 28*l*. 223.-'70.

Box. Silver filigree work; a betel box. Modern *Hindu* work. H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in. Given by H.R.H. the Prince Consort. 4307.-'57.

Probably Delhi work. The filigree is very finely executed. A small pale coloured emerald is set in the top of the lid.

Box. Silver-gilt. A spice box, inlaid with translucent enamel, and set with crystals. *Indian (Dholpúr in Rajpútana)* modern. H. $4\frac{1}{4}$ in., diam. $5\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 31*l*. 131.-'52.

The box, which is hexagonal in shape, is raised on six feet about one inch from the ground. On each side of the hexagon is a small six-sided compartment with a lid set with crystals backed by coloured foil. The central compartment is shaped like a lotus flower and is jewelled. The enamelling on the box consists of patterns of birds, in blue, green, and red, surrounded by geometrical bands.

Box. Silver parcel gilt. A betel-leaf and betel nut box ("Pan" and "Suparí"), with perforated foliage or scroll work. *Indian (Ulwar in Rajpútana)*, modern. H. $1\frac{3}{4}$ in., L. $6\frac{1}{4}$ in., W. 4 in. Bought (Exhⁿ of 1851), 6*l*. 10*s*. 132.-'52.

The shape is singular. It consists of three compartments in the shape of betel leaves. The largest is for the betel leaves, and the two smaller ones are for the betel nuts. The three are connected by a curved stalk which serves as a handle. The perforated work is very elegant; the lids consisting of floral scrolls and the sides of interlaced foliage, the lines of gilding mark the veins and bases of the three compartments.

Box. Writing box ("Kallam Dan"). Silver, oblong, chased externally with floral ornament. Made by Súnderji, of Kutch. *Indian (Kutch)*. 19th centy. L. $10\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. Bought, 13*l*. 10*s*. 59.-'71.

A piece of silver chasing which proves that in some parts of India native workmen have not lost their ancient skill. It is in a work of this kind that the love for minute detail shows to great advantage, and when, as here, allied with well pronounced and elegant foliage, produces an effect of richness seldom equalled in European works of art. The style is modern Muhammadan and probably owes its origin to the art imported by the Moslems when they landed in Gujerat in the eighth century. (*See Illustration, page 139.*)

CASKET. Silver; oblong on four feet, perforated throughout in tracery patterns and backed with crimson and green foils; manufactured at Karnal, in the Panjab. Modern *Indian*. L. 1 ft. $3\frac{3}{4}$ in., W. $8\frac{1}{2}$ in. by $6\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 150*l*. 779.-'69.

This illustrates the extraordinary love of Muhammadans for all kinds of tracery. At the first glance, the patterns which pierce the lid and side of the box appear to be purely of a geometrical pattern, but on closer examination delicate foliage will reveal itself, and the skill with which it is worked into the circles and squares of the general outline is most ingenious and admirable.

CIGAR STAND. Steel, damascened with gold. Modern *Indian (Kuftgari)*. H. $10\frac{1}{2}$ in., diam. of base 6 in. (Paris Exhⁿ, 1867.) Bought, 28*l*. 780.-'69.

In imitation of a common modern German cigar stand. A series of eight steel plates are connected with an upper central knob, which when turned opens them out or closes them towards the centre. The cigars are held by a ring on the inner sides of these moveable plates. The ornamental floral arabesques which cover the whole stand and plates are of a very fine description, and the Kuft work is executed with unusual care.

COLUMNS. Four, bronze, with a portion of cornice; parts of a model of the interior of the Choultry at Madura, commenced by Trimal Naik, in 1623. The figures on one represent the founder and his wives, the rest are elaborately decorated with subjects from Hindu mythology. *Indian*. 17th or 18th centy. H. of three of the columns, $12\frac{1}{2}$ in., of the other, $10\frac{1}{2}$ in.; L. of cornice, $10\frac{3}{4}$ in. Given by J. Heywood Hawkins, Esq. 98 to 98d.-'70.

The Choultry, or pillared hall of Trimal Naik, is said to have cost nearly a million sterling, and to have occupied 22 years in erection. The building is 333 feet long by 81 feet 10 inches wide, and is supported by 128 pillars or piers, all of which differ and all are covered with the most elaborate and minute architectural ornaments. The object in building this magnificent Choultry was to provide a suitable abode for the god, who consented to leave his temple for 10 days every year and visit the King, on the condition a suitable building for his reception. (See Fergusson's History of Architecture, Vol. II., page 571.) The carving in this model is a good illustration of what native handcraft is capable of. The elaboration of every ornamental of the original is faithfully reproduced.

CUP and COVER, with STAND or PLATEAU. Silver-gilt. Embossed with spots of transparent enamel in imitation of jewels. *Indian (Hyderabad)*, modern. H. of Cup, $4\frac{1}{2}$ in., diam. 5 in. Diam. of Stand, $6\frac{1}{8}$ in. Bought (Exhⁿ of 1851), 10l. 126, 127.-'52.

A cup of the shape of a flattened melon. The lid or cover is ornamented with rings of an embossed pattern and is similar in shape to the early form of Pathan torch, the top being covered with the usual outspread lotus leaf. The whole of the metal working is done by hammering on a sort of anvil and the patterns are impressed with small tools. The enamel is not so good as the Jaipur work, but the whole is a fair specimen of that off hand artistic power which is possessed by most native silversmiths, when they adhere to the traditions of their own art, and are not seeking to delineate from some foreign, and ill-understood model. The general effect of the cup is agreeable and elegant in form and is produced by the repetition of very simple forms.

CUP. Silver-gilt, inlaid with floriated ornament in cham-plevé translucent enamel. *Indian (Kangra)*, modern. H. 2 in., diam. $4\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 4l. 4s. 129.-'52.

This cup is shaped like the lower part of a gourd. The ornament which is applied externally, consists of a scroll pattern carried round the rim and base, the intermediate space being occupied by a series of plaques of foliage. The enamel which fills up the incised portions of the silver surface forms the ground of the pattern and is in green and blue. The pattern is shown up in the uncut silver.

EWER, or WATER BOTTLE, with long spout. Black metal, i.e. Bidri work, damascened with silver. *Indian*, modern. H. 12 in., W. 12 in. Bought (Exhⁿ of 1851), 2l. 144.-'52.

The shape is that of a melon raised on a base, round it are plaques representing leaves and flowers, and the whole surface of the vessel is covered—an effective and quaint piece of Bidri.

EWER with Cover. Oxydised metal, damascened with silver.
Indian, modern. H. 2 ft. 11 in., diam. 2 ft. 4 in.
 Given by Her Majesty the Queen. 587.-'54.

This curious specimen of Bidri work was probably made either at Surat or Baroda; the shape of the ewer is clumsy, and the inlaid work in copper, silver, and gold is inartistic, the ornament representing Europeans and their houses in the east.

GOBLET and COVER. Brass silvered, engraved with foliated design. Modern *Indian* (*Moradabad*). H. (with cover) $6\frac{1}{2}$ in., diam. $3\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 16s. 781.-'69.

The goblet is shaped like the half of a cocoa-nut, with a bell-tent cover; the hinges and hasp of the lid are of an ornamental leaf shape. The ornament on the goblet consists of engraved foliage, not so well designed as usual in Indian ornament; Morabad art is, however, not very advanced.

LOCK and KEY. Wrought iron, plain, of ancient form, and of rude workmanship. Modern *Indian*, made at Bombay, $3\frac{1}{2}$ in. by 3 in. Given by Dr. Buish, Bombay. 4824.-'59.

MODEL of a Temple. Cast. Bronze; said to have been dug out of the ruins at Moulmain, India. H. 7 in., W. 4 in. Bequeathed by the late Mrs. Boyd Miller. 226.-'65.

Very curious work, representing a temple on the summit of a piece of conventional rock surrounded by four pagodas, and reached by a ladder. In the temple is a figure of Buddha seated. Possibly about 14th century work.

MUSICAL INSTRUMENT. "Chipla." Two. Wooden handles holding each six brass discs, suspended, and bells. *Indian* (*Madras*). L. 10 in. Bought (Annual International Exhⁿ, 1872), 7s. 6d. 1626.-'72.

MUSICAL INSTRUMENT. "Jall." Bells (two) white copper, tongueless, with connecting cord. *Indian* (*Bombay*). Diam. $2\frac{1}{4}$ in. Bought (Annual International Exhⁿ, 1872), 5s. 1615.-'72.

MUSICAL INSTRUMENT. Jew's harp: iron. *Indian* (*Oudh*). L. $5\frac{3}{4}$ in. Bought (Annual International Exhⁿ, 1872), 1s. 6d. 1610.-'72.

MUSICAL INSTRUMENT. Trumpet: brass. "Kombee." Serpentine. *Indian* (*Madras*). L. 3 ft. 8 in., W. of mouth, $7\frac{1}{2}$ in. Bought (Annual International Exhⁿ, 1872), 1l. 2s. 6d. 1607.-'72.

MUSICAL INSTRUMENT. "Punchamo Attu." Trumpet. Brass: gadroons on mouth. *Indian* (*Madras*). L. 2 ft. $1\frac{1}{2}$ in., diam. of mouth, $3\frac{7}{8}$ in. Bought (Annual International Exhⁿ, 1872). 1617.-'72.

MUSICAL INSTRUMENT. "Suryaprabai." Tambourine stretched on circular iron hoop with curved handle. *Indian (Madras)*. Diam. $9\frac{1}{4}$ in. Bought (Annual International Exhⁿ, 1872), 10s. 1612.-'72.

MUSICAL INSTRUMENT. "Tarai." Trumpet. Brass. *Indian (Madras)*. L. 9 ft. $3\frac{1}{2}$ in., diam. of mouth, $4\frac{1}{4}$ in. Bought (Annual International Exhⁿ, 1872), 2l. 2s. 1619.-'72.

PERFUME BURNER and COVER. Silver, ornamented with foliage, birds, and fish in green and blue translucent enamels. *Indian*. 17th centy (?). H. $3\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in. Bought, 8l. 34.-'66.

The vessel resembles in shape the ordinary depressed Pathan dome. The lid has two floriated perforations, divided by blue enamel birds. The body of the vessel has two larger floriated perforations, representing the lotus flower and leaf. These perforations are separated by a representation in blue and green enamel of stocks on the banks of a river filled with fish. The ornamental treatment is of a Saracenic character.

PLATEAU, or ROSE-WATER SALVER. Silver filigree work, circular, to accompany Bottle, No. 4305.-'57. Modern *Hindu* work. Diam. $9\frac{3}{4}$ in. Given by H.R.H. the Prince Consort. 4306.-'57.

The centre consists of a sixteen leafed rosette in gold outlines, filled in with fine filigree scroll work. The edge is composed of filigree leaves alternating with gilt buds.

SALVER. Black metal, *i.e.* Bidrí work, damascened with silver. *Indian*, modern. Diam. 7 in. Bought, 15s. 148.-'52.

The pattern is similar in character to that on the preceding bowl, only there is more of it, and it covers the whole surface. A centre medallion is surrounded by nine radiating flowers or conventional roses, the rim is ornamented with a scroll border.

SPITTOON, with perforated cover or strainer. Black metal, *i.e.* Bidrí work, damascened with silver. *Indian*, modern. H. 7 in., diam. 12 in. Bought (Exhⁿ of 1851), 2l. 145.-'52.

The body of the vessel is like an ordinary lota or native water pot, with a long and broad splaying neck. A perforated cover closes the mouth. The ornament covers the whole of the upper surface of the rim of the neck as well as the body of the bowl, and is arranged in plaques.

SPITTOON. Black metal, *i.e.* Bidrí work, damascened with silver. *Indian*, modern. H. 3 in., diam. $5\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 1l. 150.-'52.

Hindu character in the ornamental damascening. The pattern is bold and consists of radiating roses and leaves on the rim of the vessel.

STATUETTE. Bronze ; Buddha standing on a pedestal, under a shrine or arcade. Very ancient *Hindu* or *Burmese* work. H. 1 ft. 2½ in. Bought, 2*l.* 10*s.* 1326.-'55.

In this position, with the uplifted hand, he represents the "teacher," the modelling is not very life-like. The ornamental carving in the front represents two dragons with scrolls. The relief is low.

STATUETTE, Bronze, of Hanúman, the monkey god of India, on circular pedestal. *Indian (Ceylon)*. H., including pedestal, 2 ft. 6½ in. ; diam. of pedestal, 8½ in. Given by W. Morris, Esq. 275.-'69.

Probably of ancient date. He is represented wearing necklets, armlets, anklets, and bracelets, and round the waist a belt and knife.

TAZZA. Steel, damascened with gold. Modern *Indian (Kuftgari)*. H. 9½ in., diam. 7⅛ in. (Paris Exhⁿ, 1867.) 1033.-'69.

A very well and skilfully executed piece of Kuft work, the merit being in the delicate damascening, which is employed to ornament the whole surface of the Tazza, the general shape and outline is not inelegant, but does not well harmonise with the Persian arabesques. This want of harmony illustrates now much modern native workmen require stimulating by instruction in the traditions of their native art. In this case, for want of better guidance, a European form has been taken for the most important part of the design.

VASE. Brass, spherical, engraved. *Indian*. H. 5¼ in., diam. 6½ in. Bought, 12*s.* 3326.-'56.

A common lota, used by natives for holding water. The shape is melon-like, and the ornament is arranged in bands punched and engraved on the surface.

VASE and COVER. Silver, inlaid with champlevé translucent enamel. *Indian (Lahore)*, modern. H. 5¾ in., diam. 4¼ in. Bought (Exhⁿ of 1851), 7*l.* 128.-'52.

The lower part of this vase is round and is joined to a thick splaying neck with a flattened cover. The enamelling is of a coarse description, but the pattern is effective. The emerald green, yellow, and blue ornament shows to advantage on the silver ground.

VASE and COVER. Black metal, *i.e.* Bidrí ware, damascened with silver. *Indian*, modern. H. 6¼ in., diam. 3¾ in. Bought (Exhⁿ of 1851), 1*l.* 151.-'52.

The body of the vessel is gourd-shaped with a dome-shaped cover, and is covered with a close ornament of scroll work and leaves. (See Illustration, page 138).

VASE, bottle-shaped, with stopper and chain. White bronze engraved and parcel-gilt. Modern *Indian (Lucknow)*. H. 11 in., diam. 6 in. (Paris Exhⁿ, 1867.) Bought, 10*l.* 777.-'69.

This is a surai of an elegant shape, with a long neck and flat bulged base. The general effect of the work is handsome, and not wanting in merit, but the details of the chasing are inferior imitations of the Kashmir work, and are wanting in the originality and bolder relief which has rendered the latter

famous. Not unlike the majority of Lucknow art works (in architecture of the stucco genre), the decadence of native art instinct is apparent in this specimen.

VASE, leaf-shaped lip, parcel-gilt. White bronze, the body flattened, with ornament in beaten work. Modern *Indian* (*Lucknow*). H. $13\frac{1}{8}$ in., diam. 7 in. (Paris Exhⁿ, 1867.) Bought, 10*l*. 778.-'69.

The body of the vase is of the flattened melon shape, and has a high slender neck, with leaf-shaped lip, and a light curved handle. A knobbed band in parcel-gilt divides the body and neck.

VASE. Oxydised metal, *i.e.* Bidrí ware, damascened with silver. *Indian*, modern. H. 23 in., diam. 22 in. Given by Her Majesty the Queen. 585.-'54.

Very good shape, like a common lota, mounted on a stem. The ornament is applied in horizontal bands round the body, and of a Hindu rather than of a Muhammadan character. In the lower part the inlaid work is arranged vertically. The work is very good, and this is the best specimen in the museum.

VASE. Oxydised metal, damascened with silver. *Indian*, modern. H. 11 in., diam. 12 in. Given by Her Majesty the Queen. 586.-'54.

VASE. White metal, engraved and parcel gilt. Globular. *Indian* (*Hyderabad*), modern. H. $3\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 15*s*. 153.-'52.

The patterns on the vase, which are arranged in bands encircling the body and neck, are produced by engraving and stamping with a circular die. The shape of the vessel is that of the common lota.

INLAID WORK.

CASKET. Ebony, inlaid with ivory in scrolls, flowers, and leaves; the details of the ivory forms engraved with black lines; mounted with silver corners, hinges, handles, and clasp of chased and pierced work. *Oriental* (*Cingalese*). 17th centy. H. $3\frac{5}{8}$ in., L. $7\frac{3}{8}$ in., W. $4\frac{5}{8}$ in. Bought, 8*l*. 402.-'54.

The work is delicate and thoroughly characteristic, the engraving being applied with discrimination and enhancing the value of the inlaying.

COFFER. Quadrangular, with bevelled lid. Wood overlaid with black mastic, in which are embedded bits of mother-of-pearl in floriated Oriental pattern. Probably imported by the Portuguese from India. *Indian*. 16th or 17th centy. H. $14\frac{1}{4}$ in., L. 19 in., W. $10\frac{1}{4}$ in. Bought 8*l*. 8*s*. 5*d*. 155.-'66.

Mother-of-pearl work of a similar kind (only applied to wood not to mastic) is to be seen on the inner shrine of Shaik Salim Chisti's tomb, at Fâthpur Sikri near Agra (built 1556-1605), and the local belief is that the workmen

employed by Akbar for its execution, came from the Bombay presidency. There is at present no modern work done of this kind in Northern India, or as far as I know in any other part of the country.

FRIEZE. A fragment. White marble, with inlay of coloured stones. *Indian (Agra).* Early 17th centy. 12½ in. by 12½ in. Bought, 10s. 1129.-'68.

FRIEZE. A fragment. White marble, with inlay of coloured stones. *Indian (Agra.)* Early 17th centy. 13½ in. by 12 in. Bought, 10s. 1130.-'68.

Pieces of the same frieze. The ornament consists of a panel pattern, in black, with leaves and fine-petalled flowers in red and green stone.

FRIEZE. A fragment. White marble with inlay of coloured stones. *Indian (Agra).* Early 17th centy. 11 in. by 12 in. Bought, 10s. 1131.-'68.

FRIEZE OR ARCHITRAVE, fragment, in marble, inlaid with mosaic. Said to have been brought from Agra. *Indian.* 17th centy. L. 2 ft. 8 in., W. 9¼ in. Bought, 1l. 15s. 1534.-'55.

The ornament is similar to that which occurs in the lower portion of the walls of the Agra Taj; the inlaid pattern consists of a well distributed fret in lines of black, with interpolated flowers and leaves in red cornelian and jasper.

INKSTAND. Marble, inlaid with floral ornament in mosaic of precious stones. *Indian (Agra),* modern. L. 14 in., W. 10½ in. Bought (Exhⁿ of 1851), 19l. 951.-'52.

This consists of two ink bottles on a stand, separated by a small sunk compartment for containing sand; on each side are trays for containing pens. The surface is covered with scrolls of leaves and bunches of grapes inlaid in jasper, bloodstone, cornelian, amber, &c.

MUSICAL INSTRUMENT. "Kamancha." Guitar. The belly of wood, ribbed and collared, with bone inlaid in black, the mouth covered with skin: the staff wired and stringed. *Indian (Kashmeer).* L. 3 ft. 5½ in., diam. 10 in. Bought (Annual International Exhⁿ, 1872), 1l. 10s. 1627.-'72.

PAPER KNIFE. Hilt of marble inlaid with mosaic of precious stones, and the blade of agate. *Indian (Agra).* modern. L. 7½ in. Bought (Exhⁿ of 1851), 1l. 953.-'52.

The inlaid work is of cornelian, bloodstone, and lapis lazuli arranged in ornamental borders on the broad sides of the handle, the end of which is shaped fan-like and inlaid with a flower.

PAPER WEIGHT. Marble, inlaid with floral ornament in mosaic of precious stones. *Indian (Agra),* modern. 5¾ in. by 4½ in. Bought, (Exhⁿ of 1851), 3l. 952.-'52.

The design which is of singular elegance is spread in thin lines intertwined with flowers and leaves, the colours being orange, red, blue, and green. The

workmanship is better than that usually found in mosaics of the present time.

PIPE-STEM. Inlaid Bombay work, with amber mouth-piece.
Modern *Indian*. L. 4 ft. 9 in. Bought, 3*l*. 8881.-'63.

This is a remarkable application of the Bombay wood, ivory, and metal mosaic. The pipe is hollowed out of a piece of wood of about one inch average diameter, and is encrusted with a veneer of the mosaic; hexagonal forms rendered by triangular tesserae of ebony, ivory, red wood, and brass compose an excellent geometrical pattern and produce a rich but not too bewildering effect.

WALKING STICK. Wood, painted and inlaid with ivory.
Indian (*Jodhpúr*). L. 3 ft. $4\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 12*s*. 791.-'69.

The length is divided into four portions painted with green, yellow, white, and black zigzag lines on a red ground, and separated by bands of black lacquer inlaid with ornamental forms cut out of ivory.

ARMS.

BODY ARMOUR. Breast, back, and two side pieces. Steel embossed, with damascened gold border. Lined with velvet. *Indian*. Breast-plate, 12 in. by $9\frac{1}{2}$ in. Back plate, 12 in. by $9\frac{1}{2}$ in. Side plates, 10 in. by 8 in. (Paris Exhⁿ, 1867.) Bought, 40*l*. 796, 796*a*, 796*b*, 796*c*.-'69.

The breast and back plates consist of rectangular curved steel. The centre in each consists of a diaper, produced by hammering from the outside, surrounded by a damascened border of kufi work. The side pieces are of a similar character, with curved hollows for fitting under the armpits. The damascening is somewhat coarse. The armour is fitted with steel buckles for strapping over the shoulders.

COAT of Chain Mail. Damascened with gold. *Indian* (*Lahore*), modern. 4 ft. 6 in. by 2 ft. 6 in. Bought (Exhⁿ of 1851), 13*l*. 2*s*. 6*d*. 118.-'52.

The mail has on it a series of zigzag bands of gilt links. The collar is of red and green velvet studded with gold-headed nails.

CUIRASS, consisting of four plates. Steel, damascened with gold. *Indian* (*Puttála*), modern. Two plates 12 in. by 9 in., and two $10\frac{1}{2}$ in. by 8 in. Bought (Exhⁿ of 1851), 24*l*. 117.-'52.

The breast and back plates are rectangular in shape and plain in the centre, with a damascened border about two inches in width. The two side plates, which are hollowed to fit under the armpit, are similarly decorated with gold inlaid work, and gilt buckles are fastened on to all four pieces. The style of the damascening is effective, but rather coarser than in the older work generally applied to arms.

ELBOW GAUNTLETS, one of a pair. Steel, embossed and damascened in gold. Lined with velvet. *Indian*. L. 19 in., W. when open $7\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 10*l*. each. 794.-'69.

The gauntlets cover the arm from the elbow to the wrist, and an ornamental fret is hammered over the curved surface of the polished steel, and bordered by a band of kuft work in gold. Small steel buckles shaped like lotus flowers are fixed to the gauntlets, for the purpose of strapping them on. The work is probably that produced at Guzerat or Sialkote, in the Panjab.

HELMET. Steel, damascened with gold. With two plumes of heron's feathers. *Indian (Lahore)*, modern. 16 in. by 8 in. Bought (Exhⁿ of 1851), 13*l*. 2*s*. 6*d*. 118*a*.-'52.

The steel helmet is of a hemispherical shape with gold lines separating ribs which radiate from the damascened heron plume holder crowning the top. The forehead band is decorated with gold kuft work, and in front are two heron plumes with an ornamental bar between them, which can be lowered to protect the nose. Chain armour is suspended round the back of the helmet, and is meant to fall over the shoulders. The kuft work on the bar between the two plumes is curious, as the ornament is the steel and the ground work the inlaid gold. In ordinary work the arrangement is reversed.

HELMET. Steel, damascened in gold, with plume sockets and mail hood. *Indian*. H. 7 in., diam. 8 in. (Paris Exhⁿ, 1867.) Bought, 10*l*. 795.-'69.

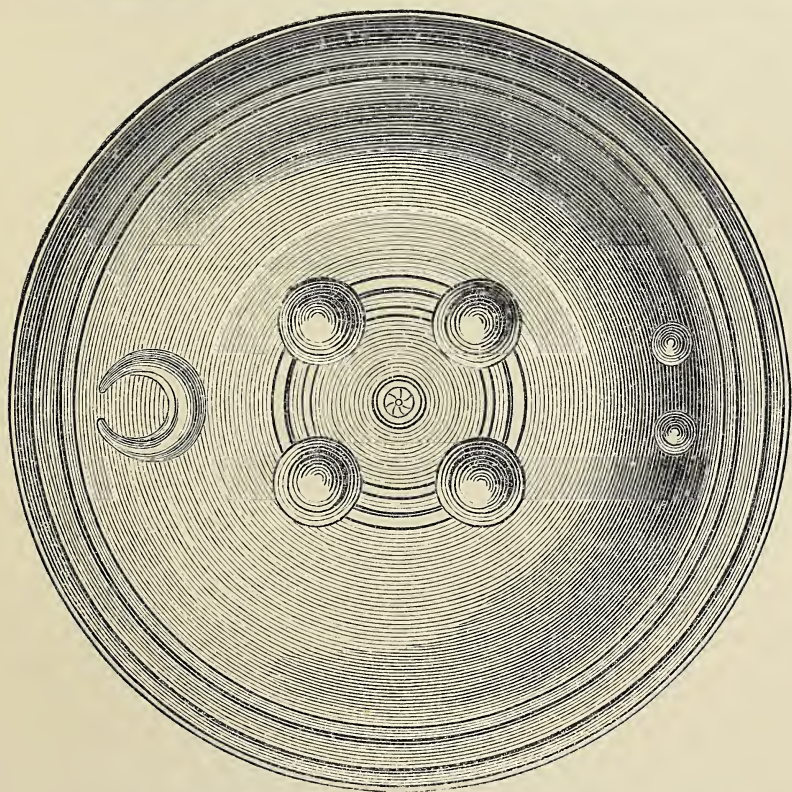
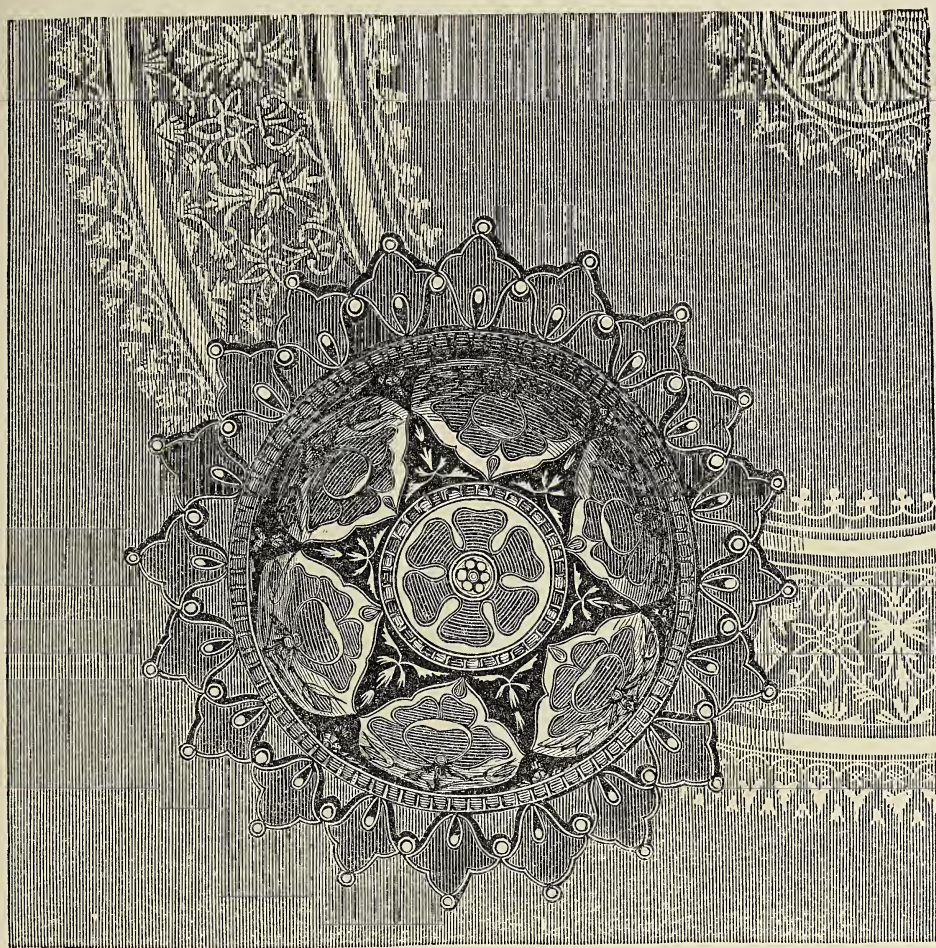
A piece of metal work probably made at the commencement of the present century at Guzerat, in the Panjab. The shape of the helmet is that which was usually worn by chieftains. The sockets once held the plumes of a heron. The damascening is of a good quality, and the ornament is gracefully applied in the band which encircles the forehead.

KNIFE, or DAGGER. Steel. With gold enamelled sheath. *Indian (Scinde)*, modern. L. $18\frac{1}{4}$ in., diam. $1\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 20*l*. 109.-'52.

The handle of the blade is of ivory and enamel. The upper portion contains some delicate enamel on a gold ground, of birds and flowers in red, green, blue, and yellow colours; the lower part of the handle is covered by a foliated arabesque in blue and green enamel on gold. The sheath as in most oriental swords is of a circular shape, and is covered by green and blue enamel on gold ground; the blue colour is very brilliant, and of an excellent and rare quality. The general form of this sheath furnishes a perfect illustration of the principle ever adopted by Eastern nations of always decorating their construction and never constructing decoration. There is not a line upon it which could be omitted with advantage.

SHIELD. Buffalo hide. With six round bosses and one crescent in enamelled gold. *Indian (Kotah in Rajpútana)*, modern. Diam. $20\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 20*l*. 115.-'52.

The central disk of gold diaper is surrounded by four circular knobs. The body of the shield consists of the plain polished hide; at the upper part is a crescent, and at the lower part two smaller knobs. The central knobs and crescent are of most beautifully enamelled gold of a white, green, and crimson pattern. The border of the shield is decorated with a painted gold pattern. The enamel work is similar to that produced at Jaipur. (*See Illustration.*)



SHIELD. Buffalo hide. With enlarged details of one of the enamelled gold bosses.
(No. 115.-'52.)

SHIELD. Papier-mâché, painted green, with centre and border of white and gold; round the central ornament are four brass knobs. Modern *Indian* (Ahmadabad). Diam. $19\frac{3}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 1*l.* 4*s.* 798.-'69.

The painted ornament bears a closer resemblance to enamel work than to the ordinary lacquer ware of Northern India. The centre of the shield is occupied by a painted rosette of gold, white, red, and black, surrounded by four conical knobs of brass. The body of the shield is green, with a floral diaper, bordered by a painted pattern of the same character as the central rosette. The whole has a highly varnished surface.

SHIELD. Rhinoceros hide, varnished; in the centre are four gilt knobs. Modern *Indian* (Kutch). Diam. $19\frac{1}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 6*l.* 799.-'69.

The varnished hide, which is stained with a red colour, has a diaper pattern painted in gold round the edge of the shield. The centre has a painted gold disc, surrounded by four knobs coarsely perforated and embossed. The effect is very rich and pleasing.

SHIELD. Steel, damascened with gold. *Indian* (*Puttiala*), modern. Diam. $15\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 24*l.* 116.-'52.

A curious specimen of steel work; the encircling border is about three inches in width, and consists of a flush gold pattern of a bold foliated character, in which the Persian interlacings are singularly elegant. The body of the shield is occupied by a central disk, representing a deer attacked by a tiger, surrounded by four ornamental knobs. Round these latter are represented in damascening, two elephants with howdahs carrying native chiefs, and two sikhs on horseback.

SHIELD. Steel, ornamented with petalled bosses. Modern *Indian* (Panjab). Diam. $16\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 20*l.* 800.-'69.

The centre of the steel circle is ornamented a damascened gold pattern and by four petalled knobs also damascened. The border round the edge of the shield is about 2 inches in width. The dull blue lustre of the steel, which forms the background of the damascening, is agreeably lit up by the bright gold arabesques, and the effect produced is that of tempered richness—a quality which is very common, and almost always the instinctive quality in Oriental art.

SPEAR, or JAVELIN. A hunting spear; steel blade, damascened with gold, the shaft lacquered. *Indian* (*Lahore*), modern. L. 7 ft. 2 in. Bought (Exhⁿ of 1851), 5*l.* 114.-'52.

The most curious part of the spear is in the shaft which is of wood and lacquered with a gold foliation on a gold green ground.

SWORD HILT. Iron, damascened with gold. *Indian* (*Tonk*), modern. $6\frac{1}{2}$ in. by $3\frac{3}{8}$ in. Bought (Exhⁿ of 1851), 6*l.* 5*s.* 112.-'52.

A very good piece of koft work, the pattern is bold, and effectively spread over the surface.

SWORD HILT. Iron, damascened with gold. *Indian (Tonk)*, modern. $6\frac{7}{8}$ in. by $3\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 4*l*.
113.-'52.

In the ordinary kufi damascening the inlaid work does not project above the surface of the steel. This is, however, specially curious, as the gold let into the steel is raised about the surface and then chased. The outlines of the ornament are not so close as usually the case in kufi work, and are somewhat Italian in character.

SWORD, iron hilted, with stamped leather scabbard and leathern belt embroidered in silk. *Indian*. L. 3 ft. $1\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 20*l*. 797.-'69.

The embroidery on the belt is the most remarkable part of this. The ground-work consists of coarse red cloth, bound with emerald stained leather, and the embroidery which is quaint in design and general effect, contrasts gaily with the black leather scabbard. The patterns are worked in yellow, green, purple, and white silk thread.

SWORD. Steel; a hunting sword, the steel mountings chased and lacquered. *Ancient Indian*. L. 2 ft. 2 in. Bought, 1*l*. 1*s*. 1425.-'55.

Apparently of Madras work. The blade is held by steel tongues, one covered with beautiful ornamental scrolls of chased work, and the other with fine ornamental scroll painting in red lacquer. The hilt was originally gilt, the top shaped like a cup and the bottom roughly chased. The lower portion of the guard to the hilt is lacquered, and chased in the same way as the two tongues holding the blade.

SWORD. Steel. With gauntlet or armlet attached, of steel damascened with gold; in red velvet scabbard. *Indian (Hyderabad)*, modern. L. 4 ft. $4\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 10*l*. 111.-'52.

The gauntlet is about 14 inches in length, and is covered with gold damascening of the Muhammadan Dolphin ornament surrounded by floral bands and patterns. The arm, when placed in the gauntlet, is strapped there by a damascened steel band. Natives are very dexterous in the rapid handling of this weapon.

SWORD ("Thalwar"). Steel mounted in enamelled gold. In crimson velvet scabbard also mounted, and green velvet sword belt with two gold enamelled buckles. *Indian (Kotah in Rājputana)*, modern. L. of Sword, 3 ft. 2 in.; Buckles, 3 in. by $2\frac{1}{4}$ in. and 2 in. by $1\frac{3}{8}$ in. Bought (Exhⁿ of 1851), 52*l*. 10*s*. 110.-'52.

The handle of this sword, which is of the ordinary oriental shape, is of gold covered with translucent enamel. The upper part of the scabbard and the pointed end are similarly covered, the patterns being very delicate, floral arabesques in crimson, green, and blue on a ground of white and delicate violet. The colours are very good. The whole is most perfect in design, arrangement of forms, and harmony of colours. In it is an example of that happy art to which Eastern nations have arrived by centuries of study and experience, of adapting the ornament so perfectly to the form or space to be ornamented. This is seen beautifully at the point, hilt, and scabbard. The lines of the ornament are introduced with such perfection that they seem to suggest the general form rather than to have been suggested by it.

SWORD. "Tulwar," the hilt of black metal incrustated with gold, in designs of tigers seizing bullocks, and various other ornaments. *Indian*. L. 2 ft. 4 in. Given by C. Alldridge, Esq. 145.-'65.

Ancient kufi work of gold on steel, the ornaments is well applied and exceedingly quaint in design. Instead of being, as in most modern examples, of a geometrical character, the decoration is entirely descriptive of the surprise and slaughter of bullocks by a tiger.

SWORD. With hilt and scabbard in carved tortoiseshell. *Cingalese*. 18th centy. L. 2 ft. $4\frac{3}{4}$ in. Given by Sir J. Emerson Tennent. 932.-'52.

The hilt consists of a deeply cut dragon head, much conventionalized and covered with scrolls, quatrefoil bands, and bands in low relief. The guard to the hilt consists of a dragon's head protecting a female figure. The scabbard which is curved is covered on one side with low relief tracing, on the other with a floral scroll issuing from the mouth of a dragon at the end. The work is curious and good of its kind.

CHAPTER III.

JEWELLERY.

280. Jewellery commenced in India as in other countries with the use of stones in their natural unaltered forms, with beads of seeds and wood, and with pearls.

281. Towards the end of the thirteenth century Marco Polo, the great Venetian traveller, made his way to India, and gives a description of the pearl fishery of that part of India nearest Ceylon. "At the end of the province," writes he, "reigns one of those royal brothers, who is a crowned king, and his name is Sonder Bandi Davar. In his kingdom they find very fine and great pearls, and I will tell you how they are got. You must know that the sea here forms a gulf between the island of Seilan (Ceylon) and the main land; and all round this gulf the water has a depth of no more than 10 or 12 fathoms, and in some places no more than two fathoms. The pearl fishers take their vessels, great and small, and proceed into this gulf, where they stop from the beginning of April till the middle of May. They go first to a place called Bettelar, and (then) go 60 miles into the gulf. Here they cast anchor, and shift from their large vessels into smaller boats. You must know that the many merchants who go divide into various companies, and each of these must engage a number of men on wages, hiring them for April and half of May. Of all the produce they have first to pay the King as his royalty the tenth part. And they must also pay those men who charm the great fishes to prevent them from injuring the divers whilst engaged in seeking pearls under water, one-twentieth part of all they take. These fish charmers are termed Abraiaman (Brahmans); and their charm holds good for that day only, for at night they dissolve the charm, so that the fishes can work mischief at their will. These Abraiaman know also how to charm beasts and birds and every living thing. When the men have got into the small boats, they jump into the water and dive to the bottom, which may be at a depth of from 4 to 12 fathoms, and there they remain as long as they are able. And there they find the shells that contain the pearls [and these they put into a net bag tied round the waist, and mount up to the surface with them, and then dive anew. When they can't hold their breath any longer they come up again, and after a little time down they go once more, and so they go on all



A JEWELLER at his furnace, taken from a painted terra-cotta group in the
Museum.
(No. 1637.-'72.)

day]. The shells are in fashion like oyster or sea-hoods. And in these shells are found pearls, great and small, of every kind sticking in the flesh of the shell fish. In this manner pearls are fished in great quantities, for thence, in fact, come the pearls, which are spread all over the world. And I can tell you that the King of that state hath a very great receipt and treasure from his dues upon those pearls."

282. The account of the King's personal adornment is amusing, and it would seem that the pearls and other precious stones of his dominion served almost wholly as clothing. The traveller writes, "You must know that in all this province of Maabar (India) there is never a tailor to cut a coat or stitch it, seeing that everybody goes naked. For decency only they do wear a scrap of cloth, and so 'tis with men and women, with rich and poor, aye, and with the King himself, except what I am going to mention. It is a fact that the King goes as bare as the rest, only round his loins he has a piece of fine cloth, and round his neck he has a necklace entirely of precious stones—rubies, sapphires, emeralds, and the like, insomuch that this collar is of great value. He wears also, hanging in front of his chest, from the neck downwards, a fine silk thread strung with 104 large pearls and rubies of great price. The reason why he wears this cord with the 104 great pearls and rubies is (according to what they tell) that every day, morning and evening, he has to say 104 prayers to his idol. Such is their religion and their custom. And thus did all the Kings, his ancestors before him, and they bequeathed the string of pearls to him that he should do the like. The King aforesaid also wears on his arms, three golden bracelets thickly set with pearls of great value, and anklets of like kind he wears on his legs, and rings on his toes likewise. So let me tell you what this King wears, between gold and gems and pearls, is worth more than a city's ransom. And 'tis no wonder, for he hath great store of such gear; and besides they are found in his kingdom; moreover, nobody is permitted to take out of the kingdom a pearl weighing more than half a *saggio*, unless he manages to do it secretly. This order has been given because the King desires to reserve all such to himself; and so, in fact, the quantity he has is something almost incredible. Moreover, several times every year he sends his proclamation through the realm that if any one who possesses a pearl or stone of great value will bring it to him, he will pay for it twice as much as it cost. Everybody is glad to do this, and thus the King

gets all into his own hands, giving every man his price.”* This account of Marco Polo’s might be taken, as far as accuracy of description is concerned, from the representation of Rajahs and others as they appear depicted in the Sanchi Sculptures. Turning to a drawing of one of the Sanchi gateways I find that the majority of men are clothed only with a slight waistband, and with a heavy necklace round the neck.

283. Abder-razzak, an ambassador from Persia, journeyed to India in 1442 and saw a temple a short distance from Mangalore, which he describes as being unequalled on account of its jewelled decoration. He thus describes it : “It is a square of about ten ghuz (cubits) in length, ten in breadth, and five in height. It is entirely formed of cast bronze. It has four *estrades*. Upon that in the front stands a human figure of great size made of gold, its eyes are formed of two rubies placed so artistically that the statue seems to look at you. The whole is worked with wonderful delicacy and perfection.”

284. Speaking of a visit to the King of Bijnagar, Abd-er-razzak describes the royal throne as being “of an extraordinary size, made of gold, and enriched with precious stones of extreme value; he says the whole workmanship was perfect in its delicacy and ingenuity. It is probable that in all the kingdoms of the world the act of inlaying precious stones is nowhere better understood than in this country. Before the throne was a square cushion, on the edges of which were sewn three rows of pearls of the most beautiful water.” . . . “During this audience,” says the traveller, “one of the king’s favourites put a question to me through the medium of an interpreter upon the subject of the magnificent *estrades* enriched with precious stones. He said to me, ‘In your country they could not execute work like that.’ I replied, ‘Certainly in my country they are able to produce workmanship of equal beauty, but it is not the custom.’”†

285. All the Muhammadan rulers of India displayed a great love for jewellery and gorgeousness of dress. Abul Fazl thus describes Akbar’s treasury for precious stones. “If I were to speak about the quantity and quality of the stones it would take me an age. I shall therefore give a few particulars. . . His Majesty appointed for this office an

* See “Marco Polo,” by Colonel Yule.

† See India in the 15th century, by R. H. Major.

intelligent, trustworthy, clever treasurer, and as his assistants, an experienced clerk, a zealous darogah, and also skilful jewellers. The foundation therefore of this important department rests upon those four pillars. They classified the jewels and thus removed the rust of confusion.”* It would appear that European jewellers were employed by Akbar, for Fitch the traveller, speaking of Agra and Fâthpur says, “hither is a great resort of merchants from Persia and India and much merchandize of silk, cloth, rubies, diamonds and pearls; Mr. Newberry went home-wards, and I left Mr. Leeds the jeweller in Fatepore with the King, who gave him a house, five slaves, and 6s. a day.”†

286. The Hindus have always made it a custom to use jewelled decoration in their temples. “Nagracot,” writes Sir Thomas Roe in 1615, “has a temple as richly set out with all sorts of ornaments as any in India. The ceiling and pavements are both of the purest silver, and the embossing and engraving about the whole is almost endless. Tis the mansion of a very celebrated idol to which multitudes of people do resort.”

287. At Srirangam, in Madras, is a temple possessing a great wealth of jewels. Not only do monetary offerings from the vast crowds of devotees which yearly visit the temple flow into the Srirangam coffers, but the pagoda possesses considerable stores of gold vessels and ornaments which have been presented from time to time by individual votaries. The oldest jewels were presented by a potentate, Vigiranga Chokanatha Naidu. A great number of the ornaments are merely vessels of pure gold. Others are chiefly gold, with an occasional setting of a precious stone in them. Others are mere masses of jewels let into gold, diamonds, emeralds, rubies, sapphires, carbuncles, and pearls. Others are specimens of pearl embroidery. The natives estimate (probably with exaggeration) that the collection is worth between eight or nine lacs of rupees, *i.e.* 80,000*l.* or 90,000*l.* The following are some of the principal in it:—I. A diamond, coronal head-piece in three parts, with an extra diamond-headed pin and screw. The chief stones contained in this piece of jewelry are diamonds, rubies, and emeralds. One large emerald well cut is, perhaps, the most valuable stone in this crown. II. A similar but

* The rubies were divided into 12 classes worth from 1,000 and upwards to $\frac{3}{4}$ muhurs; diamonds and emeralds were divided also into 12 classes; pearls into 16 classes, and strung by scores. See the *Ain-i-Akbari* translated by Blochmann.

† See *Voyage of Ralph Fitch to India in 1583.*

older crown. The stones are emeralds, diamonds, and rubies. III. A fine necklace presented by a beggar Brahmin, containing fine pearls, rubies, diamonds, and emeralds. IV. The finest ornament in the collection is the Ratna Kavacham, or body covering. This is full of stones and the ground is of gold, and is intended as a covering for the idol. V. A large pearl embroidered umbrella for the god. The pearls are embroidered on black velvet, the top of the umbrella being covered with yellow silk. Although the work is old the pearls have wonderfully retained their original showy lustre.*

288. In Patna, those who prepare ornaments of Lac are numerous and are all Hindus; those who make a kind of glass ornament called Kangch are all Muhammadans, and are also numerous. The Tikasaz make small ornaments of mirror, which the native women paste on their foreheads between the eyes. The glass is thin and of various shapes and sizes. The tinfoil is only pasted to the glass, and is painted with various bright colours to make a show. From 200 to 2,000 of them sell for a rupee. The ornament is fixed on the skin by means of a little beeswax. The Minamorussas make false stones for rings. They also give various colours to gold and silver, that are highly ornamental in the handles of swords and other such work. They paint on glass and make mirrors.†

289. In his Kashmir and Thibet Diary (*Bentley*, 1863), Captain Knight gives a graphic description of how Thibetan women wear their jewellery. On the road back from the Thibet to Srinagar he saw the following scene. "Where our last camp was pitched we found a circle of natives congregated, some standing, some sitting on their haunches, but all accompanying to the full extent of their voices, at the same time clapping time with their hands. The efforts of a band of six or seven artists on the pipe and tabor who kept up a quavering strain of what they doubtless believed to be music. To the united melody thus produced, a string of a dozen or so of ladies, in their full war paint were decorously going through the monotonous evolutions of a popular dance, waving their hands about, gesticulating, and at the same time lingering, as it were, over the ground, and comporting themselves in that staid, yet fitfully lively way, which seems to be the general style of Eastern dancing. They were attired most picturesquely and evidently in

* See Madras Athenæum, Jan. 17, 1862.

† See Martin's Eastern India.

their very fullest ball costume, so that we were fortunate in hitting upon such a good opportunity of seeing their gala manners and customs. They all wore caps of some kind, either of a small close fitting patterns, like a fez, or in the shape of a large and very ultra Scotch cap, black and very baggy; these were hung round with little silver ornaments, something in the shape of wine labels for decanters, but studded with turquoises, some of them also wore brooches, generally formed of three cornelians or turquoises in a row. The broad bands of turquoise, worn usually on the forehead, were for the time disrated from their post of honour, and were suspended instead from the nape of the neck over a square piece of stiff cloth, embroidered with strings of red beads. Round the shoulders and hanging low, in order to shew off the turquoises, lumps of amber, and other family jewels, were the sheepskin cloaks inseparable from the Thibetian female costume; they were, however, of larger size than those of every day life, and were gorgeously decorated outside in red and blue, the fur merely appearing at the edges. Below this everything merged in some mysterious way into the variegated sheepskin boots of the country, also decorated with red, blue, and yellow cloth patterns on the instep. These bore a very conspicuous position in the dance, as the ladies, contrary to the principles of modern art, were continually regarding and shewing forth the aforesaid boots as they glided about and pattered the time to the well marked music. The dance was altogether much more pleasing than the Indian Nach, and the ladies, in spite of their savage jewellery and rude manner, were much more womanly and respectable than their gauzy, be-ringed, and barefooted southern rivals."

290. Mr. W. Tayler, late Commissioner of Patna, made a very complete collection of Indian rosaries, a list of which will be found in the Catalogue at the end of this volume.

291. The following notes are quoted from a lecture delivered at the Society of Arts by this gentleman. "It is worthy of remark," he says, "that the Buddhists' rosary is almost always made of smooth material, stones, coral, amber, or seeds, the most common being the seed of the Túl sí plant, the well-known shrub into which the fair maid Túl sí was metamorphosed by Vishnu's wife, who thought that her husband admired the young woman more than she approved." . . . "We must now pass from the Buddhists to the Hindus, and see in what light they regarded the

rosary. Of the earliest days we have little information, none, indeed, except the mere fact of its being in use. It is clear that the Buddhists received it from the Brahmins, and that the Brahmins resumed it when they expelled the Buddhists. The Shastras tell us that the advantages gained by counting beads are four, viz.:—1st. Arth (riches); 2nd. Dharm (piety); 3rd. Kam (sensual enjoyment); 4th. Mosh (salvation). So that all the beatitudes, temporal and eternal, are attainable by this simple exercise." . . . "The variety in the size of the rosary, and the number of the beads among the Hindus constitute a difference between their beads and those of the Buddhists." . . . "The chief necklace wearer among the Hindu gods was Siva or Mahadeo (the destroyer). His necklace was not a pleasant one, being composed of human skulls, which he invariably wore even when in company with his amiable consort, Parbutí. Indeed, his wife kept him company, and she wore at times a string of smaller skulls." . . . "The full Muhammedan rosary, called by them *Tashbíh*, consists of ninety-nine beads with one chief bead, which they call the Imam, the whole number corresponding with the 100 names of God. It is divided into three equal portions, each consisting of 33 beads. The divisions are marked sometimes with a stone or bead of different shape, sometimes by one or more tassels called *shunsehs*," which, made of gold thread and silk of divers colours, have a brilliant and pleasing effect. The rosary among Muhammadans is used by women as well as men."

. . . "Among the Hindus and Buddhists, we see the rosary confined to a few simple substances, chiefly seeds, grains, coral, and other natural products, and seldom, at least among the ordinary worshippers, assuming an ornamental appearance. Among the Muhammadans the case is different; all the rosaries they use are made of elegant and ornamental materials, such as agate, cornelian, onyx, and even emeralds." Mr. Taylor describes a Muhammadan rosary of peculiar sanctity called the *Khak-i-Shafa*, or earth of healing, being made of the sacred earth of Kurbela, where the martyr Hossain was slain. "It is difficult," he says in his lecture, "to exaggerate the sacredness of this earth, or the veneration shown even at the present day to the memory of Hossain, the younger son of Ali, and grandson of the prophet Muhammad."

292. The wheel by which the lapidary cuts and polishes crystal and other stones consists of a strong wooden platform, sixteen inches by six, and three inches thick. In this are

two strong wooden uprights, between these is a wooden roller, eight inches long and three inches in diameter, fastened into a head at the one end, and this works on an iron spindle or axle at each end. On the one end the axle is screwed and fitted with a nut, by which the cutting or grinding wheel can be made fast. The lap-wheels consist of two circular discs or cakes of lac, with ground korund, coarse or fine, according to the work, of a copper disc for polishing the very hard, and a wooden one for finishing the work of the softer description of stone. These are spun backwards and forwards by a bow, the string of which passes round the roller. The lapidary sits on his hams, steadying the wheel with his foot, and holding on the stone with his left hand while he works the bow with his right.

293. Cambay is a great centre of ornamental stone cutting, and ornaments are produced in agate, bloodstone, and cornelian for Europe, China, and Arabia. The following is the process of making beads :—The stones are first broken into pieces of the size required. An iron spike is driven in the ground in an inclined direction, with one point upwards; the stones are placed on this point, and chipped with a hammer made of iron till rounded; it is then passed on to the polisher, who fixes a number of equal size in a pair of wooden or bambu clams, and rubs on them a coarse and hard polishing stone. They are then transferred to another man, who, securing them in wooden clams, rubs them against a ground polishing board, named patty-mar, on which is smeared a composition of emery and lac, turning the beads round so that every part of the surface may assume a globular form and become polished. The final polish is given by the beads so prepared being put from one to several thousands into a stout leather bag about two feet in length, and from ten to twelve inches in diameter, with some emery dust and a very fine powder named warry, which is the sediment of the cornelians, deposited in the earthen dish, partially filled with water, during the process of drilling holes in the beads, which is always collected and dried. The mouth of the bag is tied up, and a flat leather thong or tape is passed round its centre, and the bag is rolled towards each other by two men, seated at opposite ends of a room, for from ten to fifteen days. The leather bag is kept moistened with water. When the beads have taken a bright polish they are passed on to the people who bore the holes, which is effected by means of a steel drill tipped with a small diamond, during which process the spot is fed with water, drop by drop, passed through a thin narrow reed or

metallic tube.* The cut beads are passed from the rough polishing stone to the lapidary polishing and cutting plate, and lastly the holes are drilled.† In Kashmir the native workmen engrave cleverly both on stone and metal, and some of the best and most carefully wrought of their performances would bear comparison with any European work of a similar character ; they work in filigree and charge about four annas (or sixpence) for every rupee's worth of silver which is used.

294. The forms exhibited in the most primitive classes of Indian jewellery are derived from natural objects, such as leaves, berries, flowers, &c., and in this respect the national art has followed the same course as in Etruscan, Grecian, and Celtic jewellery. In parts of India the common ornaments worn by the poor are made of platted grass and of beads. From these, jewellery for the rich made in copper, silver, and gold derive their shape. In the London International Exhibition of 1872 there was a large display of modern Indian personal ornament, and it was possible in many specimens to trace the origin of forms derived from the West. In many examples there was similarity to the early Etruscan forms, brooches from the Panjab closely resembled Celtic shapes, and some nail-headed earrings were similar to those represented in Assyrian sculptures. In the Madras Presidency it is common for women to wear pipal instead of the statuesque fig leaf, and in other parts of the great peninsula the leaf is worn made of metal shaped like a heart. Curiously enough in Algeria a leaf-shaped silver ornament is worn by women as an emblem of virginity. Among the curiosities of the jewellery exhibited were rings with small looking-glasses fixed in the same manner as a signet. They are mostly used by prostitutes, the shape often being that of a heart. Earrings of a very characteristic shape were sent from the Panjab, also a very beautiful necklet with nine squares of gold setting containing gems, and divided by small rows of pearls. The stones, nine in number, give the name of "Naurattan" to the ornament, and are coral, topaz, sapphire, ruby, flat diamond, diamond, emerald, hyacinth and carbuncle. The exhibition of Delhi jewellery showed an inclination to degenerate, there being nothing new or original about the

Jewellery at
the Exhibition
of 1872.

* This process of boring has been adapted on a larger scale by the Diamond Rock-boring Company, and one of the machines of the company is exhibited at the International Exhibition. The cutter is a steel cylinder, the end having a number of rough diamonds let into it.

† See Digby Wyatt's Industrial Arts.

filigree work and small miniatures set with turquoises, which were contributed from that city. Some of the Panjab silver work showed great excellence in shape and colouring. Good specimens of coarse enamel and of blue and green beads and of filigree work were among the best specimens from Lahore. One pair of Lahore earrings made of ruddy gold were noticeable for the curious shape given to the drops in imitation of a nut. The designs and workmanship of the Central India silver work were to be much commended for boldness, most of the forms being purely traditional. The jewellery from Calcutta was of a rather debased style, ornaments being produced by dies. On the other hand the Bhútan ornaments were of good design; some made of turquoise set in gold used as charms, the silver work of which was most excellent in design, exhibiting purity of style and strongly marked local character. The workmanship of the Kuttack filigree was very careful, but the designs mediocre and wanting in the skilful contrast of bold outline with delicate detail which characterises the older work. The Bombay jewellery from the city of Ahmadabad has preserved the local forms in great purity, and is the best description of jewellery that is made in India at the present time; the gold is absolutely pure and is rich in colour. No specimens were contributed to the Exhibition from this locality. A good collection of the common imitation jewellery made in the bazar was contributed from the town of Bombay, many of the forms deriving their origin from native fruits and leaves.

295. The form of the Champac blossom is frequently used in necklaces; the Aola fruit supplies a model for beads to make up bracelets and necklaces, and the form of the Embelia fruit is frequently used for similar purposes. The Mango fruit appears often conventionalised, and many forms are derived from those of reeds and grasses, the twisting and interlacing of which supply the idea carried out in rings, bracelets and necklaces. The Bombay silver work is very good, and in some specimens were seen the conventionalised form of the pistacchio nut, whilst Etruscan forms were not unfrequently to be found.

296. Jewellery from Vizianagram was full of character. The gold has generally a red tawny look, and the patterns are very much conventionalised. The sun and moon ornaments are common, and in one necklace the forms used were those of the Rudrak fruit, the effect being very good. In a bracelet shown were some square panels of different Hindu deities of Trichinopoli work, and the bold relief and rich

design was very admirable. Some kinds of jewellery is made from the form of the Tulsi plant, into which, according to Hindu mythology, the nymph Tulsí was transformed when about to be seized by Krishna. A very effective necklace has been exhibited made of Tulsí wood, beads, sapphires, coral, pearls, and gold. Ornaments made of the Tulsí wood are frequently worn by the followers of Vishnu. Amongst the jewellery from Vizianagram are some good silver ornaments of traditional forms, also some silver stamps for making an ornamental mark on the forehead (called tikha). A very capital necklace, worn by the Todas, aborigines in the Neilgherries, was exhibited, made of cowries, *i.e.* small shells. The ornaments collected by the Countess of Mayo during her stay in India, were full of interest and comprised many beautiful necklaces. One of the most remarkable consisted of a series of seven strings of silver and coral beads, suspended from two triangular silver ornaments. In the centre of each chain were hung curious medallions of green and blue enamel, and two of the principal ones had each an impression representing the feet of Buddha. The colouring of the enamel and beads produced a very quaint and harmonious effect.

297. The collection of jewellery exhibited by Mr. H. Rivett Carnac embraced examples of all the most characteristic descriptions, but what made the collection valuable was a descriptive catalogue compiled by the collector. From this little work I have derived a considerable part of the following information.

298. In respect to fashions in the art of jewellery, Bombay appears to be the most cosmopolitan of capitals, a great number of ornaments being made for and worn by Hindus, Muhammadans, and Parsees. In most other localities it is generally the rule for special kinds of ornaments to be made for special castes and classes of the native population. In Europe people are content with bracelets, earrings, necklaces, rings, &c., and do not adorn more than their heads, arms, hands, and necks. In India there are, however, scarcely any portions of the human body which are not sometimes signalised by an ornament.

299. Commencing with the head we find no lack of variety; the *Síthí* or *Bindí* ornament is worn over the forehead connected by chains with large bosses fixed in the ears. The *Jamka* consists of chains hung across the head with bell ends falling over the ears. A *Jama* is a jewelled ornament worn low over the forehead. The *Kaitaks* are composed of three ornaments—a round boss worn in the

Varieties of
Indian
jewellery.

Head orna-
ments.

centre of the hair on the top of the head, leaf and crescent-shaped ornament hanging in front towards the forehead. They are worn chiefly in the Mahratta country. The *Bīj* is an ornament representing a blossom worn in the hair by women of Bandelkund. A *Rakdí* is similar to the *Kaitak*, being in fact its centre portion, it is worn by Madrassí and Mahrattí women. A curious ornament is worn by women in Ladak and Thibet called a *Parak*. It is somewhat like a cobra's head and falls back from the forehead to the waist. It is usually covered with turquoise and carnelian brooches. This *Parak* forms a woman's dower and she does not marry until enough stones are possessed by her to form one of ordinary dimensions. The hair is plaited with long thin wisps of false hair made of wool, intermingled, to lengthen it. The different plaits meet at the waist and these being united fall to the ankles ending in a bunch similar to a cow's tail tuft. Silver *pigtails* and head dresses are worn by Himalayan women of both Hindu and Muhammadan religions. The *Kanthia* is composed of a bunch of chains worn over one side of the head, and connected generally with as many earrings as chains. The *Tíkha* is an ornament for the forehead. The better classes wear them made of jewels, but common kinds of metal and of painted paper are used by the poorer classes and stuck on their foreheads. These ornaments are generally worn by Hindu women, but widows are not allowed them. A Madras ornament called a *Sakadi* is worn on the head by Hindu women. Flowers made of paper are worn by women of Burmah on their chignons.

300. Of earrings there are an almost equal variety. The *Balí* are worn alike by Hindus and Muhammadans and pass through the upper part of the ear. The *Jamka* (i.e. shaking) earrings are worn suspended from the middle of the ear, and are attached to the *Bala* which is a plain earring. The *Bala Bījli* is worn by Hindus from the middle, and by the Muhammadans from the end of the ear. The term *Bijli* is applied to the hanging fringes and means lighting. The studs worn by both Hindus and Muhammadans in the lower portion of the ear are called *Karramphúl* and are in imitation of the *Karram* blossom. There are several other varieties known by the name of *Otais*, *Cúpúr*, *Murugú*, *Navadam*, *Shandati*, *Tutí*, &c. are peculiar to different classes of women in Rajputána.

301. Nose rings and nose studs are among the curious ornaments worn by natives of India and are confined to

- ✓ women's use. The *Nuthí*, nose ring, is worn by both Hindus and Muhammadans. *Kíl* is a stud worn in the ear; *Phúl* is a flower ornament also worn, the latter chiefly by Hindus. Besides the plain nose rings which are worn, other ornaments like the pendulent portions of earrings are frequently attached to the ring. *Chandak* is such an ornament, used by both Hindus and Muhammadans. High caste women in Madras wear a nose jewel called *Billak*.

Necklaces.

302. Necklaces are made of a great number of designs and are worn by nobles, soldiers, merchants, and the lower classes as well as by women and children.

303. Fluted gold beads are worn by Subadhars and Jambhars and sometimes Sepoys prefer to wear even their medals strung with beads. Rajahs and nobles often on grand occasions wear a necklace called *Panch lúri* (i.e. five chains). *Kunthí* is a common kind of necklace worn by Brahmans, and is made of straw, pith, seeds, or wooden beads. This description of necklace is a religious emblem or badge, and a Brahman is obliged always to wear one. A great variety of patterns exist each bearing a distinct name.

Armlets.

304. Armlets are worn above the elbow round the muscular portion of the arm. Some kinds are worn by men only, as for instance, the *Attardhan* or *Bijreyet*, which are Hindu ornaments. The Hindu women of Marwar and the Mahratta country wear an armlet called *Gangera*. In Rajputána the *Bajú* is used to suspend pendants called *Gúndís* or *Lúmbak's*. Seven beads strung on silk and called *Mandelia* are worn on the arm above the *Bajú*.

Bracelets.

305. Bracelets or bangles are worn mostly by women, but some few varieties such as the *Karrah* are worn also by men. The hands of a native are so slender that the bangle is generally a simple ring which is slipped over them on to the wrist. Some brackets are hinged in two parts, others consist of a series of links. Bracelets called *Chúrrís* are worn by every class of Hindu and Muhammadan women, and are made of glass, lac, brass, shell, ivory &c. Even a lady of rank will wear a number of them above a gold bangle, and her servant washer-woman will cover her arms with similar ornaments from the waist to the elbow. To show how common this ornament has been in all ages of Indian history, it is only necessary to notice the arms of the dancing girls under the first architrave of the east of the Sanchi gate in the large south court of the museum (date, commencement of the Christian era).

Finger rings.

306. Rings are worn on all fingers (except the second one) and occasionally on the thumb. For the latter, the rings

are sometimes made to contain a looking glass or a place to hold attā of roses. A curious kind of flowered ornament, *Hathphūl* is sometimes worn on the back of the hand with rings fitting on to the fingers. Hindu men wear on their fingers what is called a *Payldhar*.

307. There are a great variety of toe rings, *Aonta* is a Toe rings. description worn on the big toe by Hindu women only. *Challa* is worn on the big toe by both Hindu and Muhammadan women. A *Pylani* is worn as an ornament over the foot attached by a ring to the second toe. Rings called *Bichwa*, *Chatki*, and *Phali* was worn on the middle toes.

308. Brooches are not usually worn, but a curious description, something like a Celtic brooch, is worn in Thibet by Brooches. women.

309. Hindu and Muhammadan women wear all kinds of Anklets. plain anklets in great numbers, but it is very common to wear ornamented anklets which jingle either on account of a number of small attached bells, or because the anklet ring is hollow and filled with shot. The commonest metal is used by all classes, silver is sometimes used by the richer natives, but gold on the feet is supposed to be confined to the use of members of a Rajah's family. Hindu men wear anklets called *Sankarraha*.

310. A number of seeds are used for ornament as beads ; Seeds. as those of the *Abrus precatorium*, which are also used by the Burmese for weights for scales, the common variety is red with a black spot. The scarlet seeds of the *Adenantha pavonina* are used as jewellers weights and also made into ornaments. The black seed in the hairy pericarp of *Canna indica* are used for necklaces. The *Utrasam* beads are made into bracelets and come from Java, they are worn by the Siva Brahmans. The dark colored oval seeds of the *Caryota urens* are used by Muhammadans as buttons. A handsome bead is also made by polishing the betel nut. The natives seem to have had a long acquaintance with the production of different glass ornaments ; armlets and anklets were and are made of this material.

311. A number of ornaments are made from shells, but the Shell orna-
ments. most curious are the bracelets, the manufacture of which is carried out by the Sankari cast at Dacca. The chanks of which they are made are large univalve shells from six to seven inches long and of a pure white color. They are imported from Ramnad in southern India and from the Maldivé islands. At Dacca they are sawn into semi-circular pieces which are riveted and cemented together

to form the bracelets, some of which are elaborately carved and inlaid with a composition of lac and red pigment. Out of the thick pieces of the shells are made beads worn by Bengal sepoys.

JEWELLERY.

AMULET BOX. Silver, oblong; the cover rising anvil-shaped in the middle, the ends pierced for the passage of a crimson cord to which chased filigree buttons are attached. Inside is an oval stone. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) L. $3\frac{1}{4}$ in., H. 2 in. 1005.-'72.

AMULET CASE. Silver. Barrel-shape; the surface dotted in the middle and chased at the ends, with row of fixed rings on the top for the passage of a cord. It unscrews at one end. *Indian (Hill Tribes)*. (Annual International Exhⁿ, 1872.) L. 2 in. Given by the Indian Department of the Exhⁿ of 1872. 1030.-'72.

ANKLES, a pair. White metal, made of thick bar. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $4\frac{1}{4}$ in. Bought, 3s. 1114, 1114a.-'72.

ANKLET. Silver-gilt. *Indian (Kangra)*, modern. L. $4\frac{3}{4}$ in. W. $4\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 4*l.* 12s. 122.-'52.

A piece of enamel similar in character to the foregoing specimen. The shape of the anklet is oval, with one half of the oval hoop covered with blue and green bands, and the other half formed into a conventional bird ornament of pierced and chased work.

ANKLET. "Chorí." White metal, composed of four notched bands. *Indian (Delhi)*. 1870. Diam. $3\frac{1}{8}$ in. Bought, 1s. 307.-'71.

The four metal rings are worn on the same ankle, in order to produce the jingling sound which native women consider indispensable when they walk.

ANKLET, one of a pair. Lead, penannular, with twisted and beaded ornament at the ends. *Indian (Agra)*. 1870. Diam. $3\frac{1}{4}$ in. Bought, 9*d.* the pair. 338.-'71.

ANKLET. Silver-gilt, articulated in joints formed of three rows of squares, set with crystals, with pear-shaped crystal pendants set in gold; worn by native noblemen and rajahs. Made by Jankidass of Delhi. *Indian (Delhi)*. 1870. W. $1\frac{5}{8}$ in. Bought, 7*l.* 7s. 305.-'71.

This is a very effective and rich piece of jewellery.

ANKLET, one of a pair. Silver, pennanular, with diaper ornament. Made by Jankidass of Delhi. *Indian (Delhi)*. 1870. Diam. $4\frac{5}{8}$ in. Bought, 16s. the pair.

306.-'71.

The exterior surface of the anklet is ornamented with an engraved and pierced diaper pattern; the two ends are engraved and stamped to represent buds.

ANKLET. Silver band of about $\frac{3}{4}$ in. in width made up of a series of chains with alternate links connected by a small lozenge plate, with a double row of small bells attached; worn by native women. Made in the bazar at Delhi. *Indian (Delhi)*. 1870. L. $9\frac{1}{2}$ in. Bought, 8s.

308.-'71.

A very effective piece of silver work.

ANKLET, one of a pair. White metal, cast, in numerous pieces strung together. *Indian (Delhi)*. 1870. Depth, $2\frac{1}{8}$ in. Bought, 1s. 6d. the pair.

335.-'71.

The same as No. 334.-'71, only of a plain description.

ANKLET. White metal, formed by a string of cast bells, shaped like circular open seed pods. *Indian (Agra)*. 1870. Bought, 1s.

336.-'71.

ANKLET, one of a pair. White metal, penannular, terminating in rudely ornamented and beaded ends with lotus-shaped knobs. *Indian (Agra)*. 1870. Diam. $4\frac{1}{4}$ in. Bought, 1s. 6d. the pair.

337.-'71.

ANKLET. White metal, cast, penannular, with recurved ends, ornamented with notches. *Indian (Agra)*. 1870. Diam. $4\frac{3}{4}$ in. Bought, 9d.

339.-'71.

ANKLET, one of a pair. White metal, cast, with pendant bells, in numerous pieces strung together. *Indian (Agra)*. 1870. Depth, $2\frac{3}{8}$ in. Bought, 2s. the pair.

333.-'71.

ANKLET, one of a pair. White metal, cast, in numerous wedge-shaped ornaments with an embossed pattern terminating in a small bell; worn by Coolie women. *Indian (Agra)*. 1870. Depth, $2\frac{1}{8}$ in. Bought, 1s. 6d. the pair.

334.-'71.

ANKLETS, a pair. Brazed iron (?), cast; a beading round the top, a row of beaded bosses round the bottom, with spiral ribs and raised ornament in the middle. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. $4\frac{3}{4}$ in.

1032, 1032a.-'72.

- ANKLETS, a pair. Brass, with a band of leaf pattern and round bosses, and a row of hoops round the bottom. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. $3\frac{3}{4}$ in. 1034, 1034a.-'72.
- ANKLETS, a pair. Brass, with band of applied spiral wire ornament, and a row of loops round the edge. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. $4\frac{1}{4}$ in. 1033, 1033a.-'72.
- ANKLETS. Five pairs. White metal, curved and hollow. *Indian (Central Provinces)*. (Annual International Exhⁿ, 1872.) L. 5 in. and 4 in. Bought, 5s. 1352 to 1352d.-'72.
- ANKLETS. Five pairs, and five single ones. Gilt metal. Various patterns and dimensions. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Bought, 1l. 10s. 1359 to 1359i.-'72.
- ANKLETS, a pair. Plain six-sided silver bands, curved. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) L. $4\frac{1}{8}$ in., W. $3\frac{1}{4}$ in. 1002, 1002a.-'72.
- ANKLETS, a pair. Silver. Cylindrical, chased with flowerets and a diaper pattern. *Indian (Sind)*. (Annual International Exhⁿ, 1872.) Diam. $4\frac{3}{8}$ in. Bought, 3l. 1029, 1029a.-'72.
- ANKLETS, a pair. Silver, with rounded outline, gadrooned, and with band chased with monstrous heads and rows of hemispherical knobs on one side. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Diam. $3\frac{3}{4}$ in., W. 2 in. 1011, 1011a.-'72.
- ANKLETS. Set of six. White metal, notched in two patterns. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $4\frac{1}{4}$ in. 1057.-'72.
- ANKLETS, a pair. White metal, oblong, curving upwards, and with raised ornament. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. 5 in. 1035, 1035a.-'72.
- ANKLETS. Six pairs. White metal; various patterns and dimensions. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) Bought, 15s. 1181 to 1181e.-'72.
- ANKLETS, a pair. White metal; curb chain pattern. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. about 11 in. Bought, 5s. 6d. 1112, 1112a.-'72.

ANKLETS, a pair. White metal; curb chain pattern, the ends of each link bud-shaped. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $4\frac{3}{8}$ in. Bought, 5s. 6d. 1113, 1113a.-'72.

ANKLETS, a pair. White metal, massive, jointed, and with a kind of shield at the thinner end of the hook. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $4\frac{1}{2}$ in. Bought, 13s. 1115, 1115a.-'72.

ANKLETS. Two pairs. White metal. Both are oval and curved; one pair is beaded round the edges, the other has raised ornament. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) Diam. $5\frac{1}{2}$ in. and $5\frac{1}{8}$ in. Bought, 3s. 6d. 1161 to 1161a.-'72.

ANKLETS and BRACELETS. Brass and white metal. Fourteen pairs and twenty-four single ones, of various forms and dimensions. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 5l. 10s. 1141 to 1141ak.-'72.

ANKLETS and BRACELETS. Fifteen pairs and twelve single ones. Brass. Of various patterns and dimensions. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 1l. 10s. 1099 to 1099y.-'72.

ARM-GUARD. Composition, in shape a truncated cone, lacquered red and gilt. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) L. $3\frac{5}{8}$ in., diam. $2\frac{5}{8}$ in. 1038.-'72.

ARMLET. Brass gilt. Oblong shield. Modern *Indian*. Diam. $3\frac{1}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. 608.-'68.

The shield consists of an ornamental stamped border, and is supported by two conventional peafowl with outspread wings. The armlet is tied round the upper part of the arm with a black cord.

ARMLET. Lead. Crescent-shaped. Modern *Indian*. Diam. $2\frac{7}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. 609.-'68.

Worn only by low caste natives. The crescent is indented at the edging.

ARMLET. Lead. Crescent-shaped. Modern *Indian*. Diam. $2\frac{7}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. 610.-'68.

Natives are often content to wear the simplest forms in the most common material. This specimen consists merely of a strip of lead bound round the arm with cord.

ARMLET. "Nonuga." Silver-gilt, composed of a row of squares, set with coloured pastes, the ends formed of twisted gold thread. *Indian (Delhi)*. 1870. W. $1\frac{1}{4}$ in. Bought, 1l. 4s. 294.-'71.

Each of the seven squares of setting are detached and strung to its neighbour by silk. The pastes are in imitation of diamond, emerald, ruby, and turquoise. At the four corners of each square are small turquoises.

ARMLET. "Nonuga." Silver-gilt, composed of a double row of squares, set with central white pastes and small turquoises at the four corners ; the ends formed of twisted gold thread. *Indian (Delhi)*. 1870. W. $1\frac{1}{4}$ in. Bought, 1l. 2s. 295.-'71.

ARMLET. "Nonuga." Silver, composed of a row of octagons, set in silver with white pastes over gilding, the ends formed of gold thread twisted over crimson silk. *Indian (Delhi)*. 1870. W. $1\frac{3}{8}$ in. Bought, 1l. 2s. 296.-'71.

A plain but effective ornament which only requires the reality of jewels to make it artistically and intrinsically valuable.

ARMLET. "Pochí." Gilt metal, composed of six strings of faceted beads, the ends formed of gold thread twisted round crimson silk. *Indian (Delhi)*. 1870. W. 1 in. Bought, 1s. 299.-'71.

ARMLET. Silver, composed of two large and four smaller octagons, set with cut white pastes set in silver over gilding, the ends formed of silver thread twisted over crimson silk ; worn by native gentlemen. Made by Pyarilall of Delhi. *Indian (Delhi)*. 1870. Greatest W. 1 in. Bought, 18s. 297.-'71.

This ornament is worn over the muscular portion of the arm, and in that position appears to the best advantage.

ARMLET. Silver. Ten short closed cylinders strung in couples through ornamented eyelets in their sides. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) L. of each cylinder about $1\frac{3}{8}$ in. 1007.-'72.

ARMLET. Silver. Twisted wire with hooked ends. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Diam. $3\frac{1}{2}$ in. 1006.-'72.

ARMLET. White metal, formed of a string of flat indented pieces strung together. *Indian (Agra)*. 1870. L. $5\frac{7}{8}$ in. Bought, 8d. 348.-'71.

ARMLETS, a pair. For the elbow. Gilt metal. Each formed by a double spirally-ornamented wire, partly bound round with plain wire ending in a cone. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $4\frac{1}{8}$ in. Bought, 8s. 6d. 1131, 1131a.-'72.

BRACELET. Brass gilt, with ranges of bead ornament. Modern *Indian*. Diam. $3\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. 598.-'68.

Consists of a broad band cast into an ornamental shape with lines of beads.

BRACELET. Brass gilt, with ranges of bead ornament. Modern *Indian*. Diam. $3\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. 597.-'68.

This consists of a gilt band about $1\frac{1}{2}$ inches wide, with fringes of substantial beading on the edges, and ranges of small beads on the centre of the band. The work is all cast, and the gilding applied to the brass in leaf.

BRACELET. "Chúrí." White metal, composed of four notched bands. *Indian (Delhi)*. 1870. Diam. $2\frac{9}{16}$ in. Bought, 4d 301.-'71.

As in the case of the anklets No. 307.-'71, the four rings are worn together in order to create a jingling sound.

BRACELET. Five bands of opalised glass beads strung on brass wire, united by rosettes of gilt metal set with imitation turquoise, and with red glass centres. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. $7\frac{1}{2}$ in. Bought, 3s. 6d. 1083.-'72.

BRACELET. Gilt metal, shell-shaped ornaments strung on crimson silk, with silk ends for fastening. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. of band, 4 in. Bought, 3s. 6d. 1139.-'72.

BRACELET. Gilt metal, articulated in zigzag pieces with beaded borders, the ends formed of twisted silver thread. *Indian (Delhi)*. 1870. W. $\frac{3}{4}$ in. Bought, 1s. 6d. 303.-'71.

This is a specimen of the common stamped work, such as is made in great quantities in every bazar.

BRACELET, one of a pair. Gilt-metal wire and twisted, with flower-shaped joint. *Indian (Delhi)*. 1870. Diam. $2\frac{1}{2}$ in. Bought, 1s. the pair. 304.-'71.

Quite a plain piece of work, made by twisting wire into a cord.

BRACELET. Gold, enamelled and set with diamonds. *Indian (Dholepúr in Rajpútana)*, modern. L. 8 in., W. 1 in. Bought (Exhⁿ of 1851), 18l. 120.-'52.

A very fine piece of enamel work in the shape of a snake with the body in coils. The outer surface is covered with dark blue enamel studded with flat diamonds set in gold. The inner surface has a delicate floral pattern in red and green enamel on a white ground, following the curling shape of the snake's body.

BRACELET. Gold, enamelled and set with diamonds and rubies. *Indian (Dholepúr in Rajpútana)*, modern. L. $7\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 26l. 119.-'52.

The portion of the bracelet which opens to let the wrist in, consists of two dragons heads in red, blue, and green enamel set with diamonds and rubies. The outer circumference of the bracelet is covered with a jewelled floral band on dark blue enamel. The inner surface is enamelled with a delicate scroll of birds and flowers.

BRACELET, one of a pair. "Jagíri." Gilt metal, composed of five bands of twisted wire and ribbon-like bands. *Indian (Delhi)*. 1870. Diam. $2\frac{1}{8}$ in. Bought, 6*d.* the pair. 300.-'71.

Considering the very small cost this is a curious piece of jewellery. Three pieces of twisted wire are divided by two bands, made by rolling thin wire, flattening it to a ribbon and then twisting into a screw.

BRACELET. "Joshun." Gilt metal, composed of fifteen pieces of hexagonal nuggets, the ends of the bracelet formed of silver thread twisted over crimson silk. *Indian (Delhi)*. 1870. W. $1\frac{1}{16}$ in. Bought, 1*s.* 302.-'71.

This makes a handsome ornament, and probably owes its origin to the shape of bracelets made of real gold, and composed of pieces, which were added from time to time as the owner saved money.

BRACELET, one of a pair. "Naurattan." Composed of nine squares of enamelled gold, set with precious stones, and bordered with pearls; the ends formed of twisted gold thread. Made by Pyarilall of Delhi. *Indian (Delhi)*. 1870. L. $11\frac{1}{8}$ in., W. $\frac{9}{16}$ in. Bought, 14*l.* the pair. 293.-'71.

The Naurattan or nine-stoned ornament is generally set with diamonds, topaz, emerald, sapphires, carbuncle, catseye, pearl, and coral. The backs of the squares of setting (which are detached links bound together with silk), have an enamelled floral pattern in green and red of very delicate and charming character.

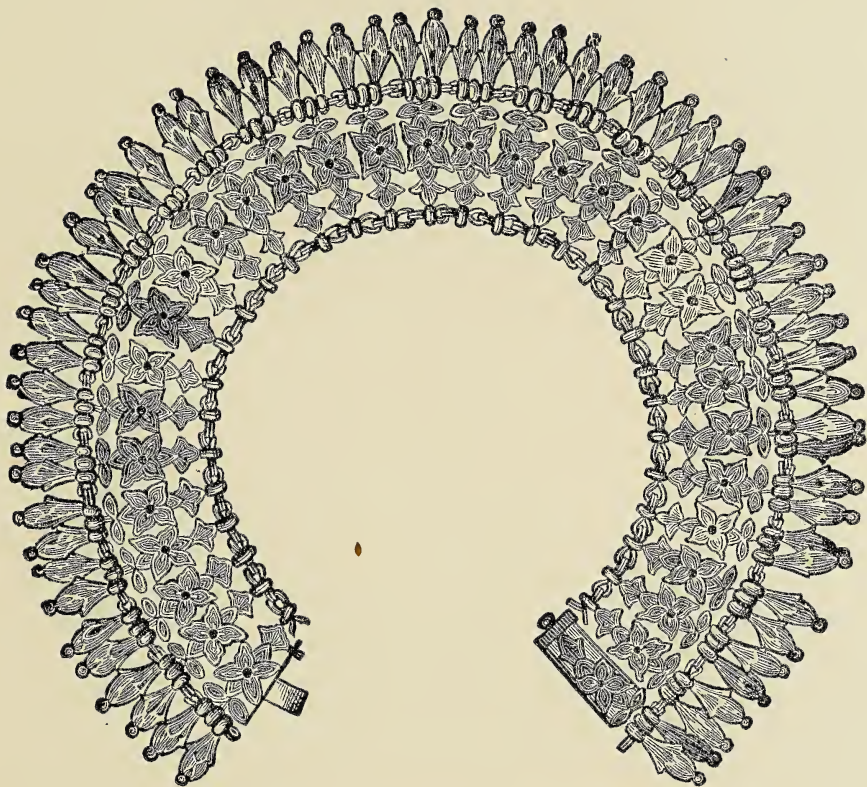
BRACELET. "Pochí." Silver-gilt, composed of a double row of eye-shaped crystals with an intermediate row of small imitation emeralds, the ends formed of twisted gold thread, one ending in a metal button, the other in a loop to fasten round the wrist. *Indian (Delhi)*. 1870. W. $\frac{3}{16}$ in. Bought, 1*s.* 298.-'71.

BRACELET. Seven tigers' claws mounted in gold, with gold clasp in form of a claw. Modern *Indian*. L. 9 in. (Paris Exhⁿ, 1867.) Bought, 7*l.* 593.-'68.

Probably Calcutta work made by native jewellers under the direction of a European. The tigers' claws, which take a beautiful polish, may be made into very pretty ornaments. Natives are very fond of obtaining and wearing the claws, as they are supposed to act as charms.

BRACELET. Silver-gilt, and enamelled. *Indian (Kangra)*, modern. Diam. 6 in. Bought (Exhⁿ of 1851), 6*l.* 6*s.* 121.-'52.

A handsome ornament, consisting of flower-shaped links strung together at the two ends of each link, by two silver chains, and having a series of leaf-shaped pendants strung on to the outer chain. The enamel ornament on the links and pendants is in dark blue and green and has a very harmonious effect. (See Illustration).



BRACELET. Silver gilt, and enamelled.
(No. 121.-'52.)

- BRACELET.** Silver, penannular, hollow, and with a central ridge projecting outwards. It is repoussé with dotted lines, and chased round the inner edge; the ends are re-curved. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) 1003.-'72.
- BRACELET.** Silver. A plain tube expanding in the middle with two projecting knobs. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) 1004.-'72.
- BRACELET.** Six strings of pink glass beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. $6\frac{7}{8}$ in. Bought, 6*d*. 1085.-'72.
- BRACELET.** Trellis pattern of plain and green glass beads. To these are attached five strings of opalised beads with rings at the extremities for the thumb and fingers. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. of bracelet, $5\frac{3}{4}$ in. Bought, 3*s*. 6*d*. 1080.-'72.
- BRACELET.** White metal, cast, composed of a series of solid triple cone-shaped blocks strung together. *Indian (Agra)*. 1870. Bought, 6*d*. 346.-'71.
- BRACELET.** White metal, formed of a string of closely fitting zigzag pieces strung together. *Indian (Agra)*. 1870. L. $6\frac{1}{4}$ in. Bought, 8*d*. 347.-'71.
- BRACELET**, one of a pair. White metal, penannular, the ends bulb-shaped, with rude embossed ornament. *Indian (Agra)*. 1870. Diam. $4\frac{1}{4}$ in. Bought, 1*s*. the pair. 343.-'71.
- BRACELETS**, a pair. A row of seven rosettes with plain and coloured glass centres, surrounded by circlets of silver wire strung with beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. $5\frac{3}{4}$ in. Bought, 3*s*. 6*d*. 1084, 1084*a*.-'72.
- BRACELETS.** A pair and two single ones. The pair of alternate green glass and gilt metal beads; the others of green, and alternate green and red glass beads. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 8*s*. 6*d*. 1138 to 1138*b*.-'72.
- BRACELETS.** Coloured glass. Sixteen green, nine blue, and twelve black. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 6*s*. 1155 to 1155*b*.-'72.
- BRACELETS.** Coloured glass. A large quantity; some transparent and some opaque; part faceted, part waved, and part with applied colour. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 12*s*. 6*d*. 1136 to 1136*p*.-'72.

BRACELETS, a pair. Each formed of seven segments of the sankh or conch shell, of graduated sizes, grooved and partly painted red and yellow, with silver dots. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. 3 in. 1016, 1016a.-'72.

BRACELETS, a pair. Each formed of five segments of the sankh or conch shell, of graduated sizes, carved with dots, and painted red inside. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. 3 in. 1018, 1018a.-'72.

BRACELETS, a pair. Each formed of a segment of the sankh or conch shell, carved with hatched scrolls and circles, partly painted red. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. 3 in. 1019, 1019a.-'72.

BRACELETS, a pair. Each formed of segments of the sankh or conch shell, carved with small diaper pattern and dots. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{3}{8}$ in. 1020, 1020a.-'72.

BRACELETS, a pair. Each formed of segments of the sankh or conch shell, of graduated sizes, carved with small diaper pattern, grooves, and dots. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{3}{8}$ in. 1021, 1021a.-'72.

BRACELETS, a pair. Each formed of a segment of the sankh or conch shell, carved with hatched scrolls and circles. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{2}$ in. 1022, 1022a.-'72.

BRACELETS, a pair. Each formed of segments of the sankh or conch shell, ornamented with grooves and hatchings. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{3}{4}$ in. Bought, 6s. 1024, 1024a.-'72.

BRACELETS, a pair. Five bands of green and yellow glass beads united by rosettes and green glass centres. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{4}$ in. Bought, 4s. 6d. 1081, 1081a.-'72.

BRACELETS. Five. Ivory rings with painted decoration. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{2}$ in. Bought, 3s. 6d. 1174 to 1174d.-'72.

BRACELETS, a pair. Formed of segments of the sankh or conch shell, of graduated sizes, carved with small diaper ornament and painted red. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. $3\frac{3}{8}$ in. 1015, 1015a.-'72.

BRACELETS, a pair. Formed of segments of the sankh or conch shell, of graduated sizes, carved with dots, grooved, and partly painted red. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{5}{8}$ in.

1017, 1017a.-'72.

BRACELETS. Four pairs. White metal of various patterns and sizes. *Indian (Nagpore)*. (Annual International Exhⁿ, 1872.) Bought, 8s.

1170 to 1170c.-'72.

BRACELETS. For children. Ivory. One pair is cylindrical, ten are annular and grooved, and ten more are annular, grooved, and stained red. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 6s.

1133 to 1133b.-'72.

BRACELETS, a pair. Formed respectively of four and five segments of the sankh or conch shell, partly engraved with lines. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{3}{4}$ in.

1023, 1023a.-'72.

BRACELETS. Four pairs and a set of three. Coloured glass, with applied ornament in lacquer and tinsel. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 8s. 6d.

1137 to 1137d.-'72.

BRACELETS. Four pairs and a single one. White metal of various patterns and dimensions.

No. 1051. Beaded.

1051a. Beaded, smaller.

1051b. Alternate flowerets and hexagons.

1051c. Stamped oblong plaques.

1051d. Single. Row of loops with bosses.

Indian (Oudh). (Annual International Exhⁿ, 1872.)

1051 to 1051d.-'72.

BRACELETS. Gilt enamel, brass, and white metal. Four pairs and six single ones. Various patterns and dimensions. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 10s. 6d.

1156 to 1156h.-'72.

BRACELETS. Four pairs. Lac, coloured and decorated variously

No. 1044. Green with brass band.

1044a. Red, with brass band.

1044b. Red, striped and gilt.

1044c. Red, striped and gilt, narrow.

Diam. $2\frac{1}{2}$ in.

1044 to 1044c.-'72.

BRACELETS, a pair. Gilt metal, bangle shape, with monsters' heads at the ends. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. 2 in.

1053, 1053a.-'72.

BRACELETS, a pair. Gilt metal; alternate circlets of coiled wire and spirally twisted bands. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam, $2\frac{1}{8}$ in.

1054, 1054a.-'72.

BRACELETS, a pair. Gilt metal facettèd beads strung on silvered wire, with knob and loop for fastening. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. 6 in.

1056, 1056a.-'72.

BRACELETS, a pair. Gilt metal, bangle shape, chased and mounted with knobs at the ends. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{3}{4}$ in.

1052, 1052a.-'72.

BRACELETS; thirty-three. Glass, lacquered; two black; sixteen red, with edges notched and silvered; and seven diapered, gilt, and coloured. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{4}$ in. Bought, 8s.

1097 to 1097b.-'72.

BRACELETS; twenty-two. Glass; lacquered; six covered with gold foil and mock jewels; eight also coloured with gold foil and notched; and eight others, thinner, similarly ornamented. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{3}{8}$ in. Bought, 12s.

1098 to 1098b.-'72.

BRACELETS, a pair. Gold. Flat band, engraved with two flat square plates arranged on the top lozenge-wise; on these are two birds, between which rises an expanded flower set with rubies. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Diam. of band $1\frac{3}{4}$ in., L. $2\frac{7}{8}$ in.

1014, 1014a.-'72.

BRACELETS. Lac, ornamented variously. One set of three, thirty-one pairs, and three single ones. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 2*l*.

1154 to 1154ah.-'72.

BRACELETS. Lac, ornamented variously. Two sets of six each, three sets of five each, one set of four, six triplets, eight pairs, and five odd ones. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 1*l*. 10s.

1135 to 1135t.-'72.

BRACELETS, nine pairs. Lead and pewter ; of various patterns.

No. 1031. Lead, with flowerets and lozenges raised.

Diam. $2\frac{1}{2}$ in.

„ a. Lead, gadroon pattern. Diam. $2\frac{5}{8}$ in.

„ b. Lead, spiral pattern. Diam. $2\frac{1}{2}$ in.

„ c. Lead wire. Variable.

„ d. White metal, chain. L. $8\frac{1}{2}$ in.

„ e. Pewter, plain. Diam. $2\frac{5}{8}$ in.

„ f. Pewter, with a raised floweret. Diam. $2\frac{5}{8}$ in.

„ g. Pewter, four-sided. Diam. $3\frac{1}{4}$ in.

„ h. Lead, gadrooned. Diam. 3 in.

Indian (The Berars). (Annual International Exhⁿ, 1872.) 1031 to 1031*h*.—'72.

BRACELETS. Nine pairs and a single one. Gilt metal, of various patterns and dimensions. *Indian (Bombay).*

(Annual International Exhⁿ, 1872.) Bought, 1*l*. 10*s*.

1101 to 1101*i*.—'72.

BRACELETS. Nine pairs. White metal and lead ; various patterns and dimensions. *Indian (N. W. Provinces).*

(Annual International Exhⁿ, 1872.) Bought, 7*s*.

1184 to 1184*h*.—'72.

BRACELETS, a pair. Pieces of hexagonal gilt wire strung together by loops, with cotton ends for fastening.

Indian (Oudh). (Annual International Exhⁿ, 1872.)

L. $12\frac{1}{2}$ in.

1055, 1055*a*.—'72.

BRACELETS, a pair. Plain silver, cylindrical, partly covered with plaited wire. *Indian (Madras).* (Annual International Exhⁿ, 1872.)

Diam. $2\frac{5}{8}$ in. 1008, 1008*a*.—'72.

BRACELETS. Seven. Green fass, with black and yellow spiral markings. *Indian (The Berars).* (Annual International Exhⁿ, 1872.)

Diam. $2\frac{1}{4}$ in. 1043 to 1043*f*.—'72.

BRACELETS, a pair. Silver ; articulated in form of a dragon's neck, capped at each end by the head of a monster.

Indian (Sind). (Annual International Exhⁿ, 1872.)

Diam. $3\frac{1}{8}$ in. Bought, 3*l*. 10*s*.

1028, 1028*a*.—'72.

BRACELETS. Ten pairs and two single ones. Gilt metal ; of various forms and dimensions. *Indian (Bengal).*

(Annual International Exhⁿ, 1872.) Bought, 1*l*. 10*s*.

1356 to 1356*k*.—'72.

BRACELETS. Ten pairs. White metal. Various patterns and dimensions. *Indian (Gwalior).* (Annual International Exhⁿ, 1872.)

Bought, 10*s*. 6*d*. 1157 to 1157*i*.—'72.

BRACELETS. Three pairs. White metal, of various patterns and dimensions.

1116. Plain bar, stamped with circles, &c. Diam. $3\frac{1}{4}$ in.

1116a. Hammered bar, stamped with circles, &c. Diam. $3\frac{1}{4}$ in.

1116b. Smaller hammered bar, stamped with circles, &c. Diam. $2\frac{3}{8}$ in.

Indian (Bombay). (Annual International Exhⁿ, 1872.) Bought, 10s. 6d. 1116 to 1116b.—'72.

BRACELETS. Thirty pairs. White metal and lead ; various patterns and sizes. *Indian (Central Provinces)*. (Annual International Exhⁿ, 1872.) Bought, 13s. 1353 to 1353cc.—'72.

BRACELETS, a pair. Trellis pattern, of coloured glass beads, united by rosettes, with plain glase centres. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. 2 in. Bought, 2s. 6d. 1082, 1082a.—'72.

BRACELETS. Twenty-eight pairs. Tin, lacquered and ornamented with tinsel. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 13s. 1134 to 1134aa.—'72.

BRACELETS. Two pairs. Copper ; one pair plain, the other twisted. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{7}{8}$ in. 1041, 1041a.—'72.

BRACELETS. Two pairs. Gilt metal, bangle shape, chased on the shoulders and ending in serpent heads. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{2}$ in. and $2\frac{1}{8}$ in. Bought, 3s. 6d. 1178 to 1178a.—'72.

BRACELETS. Two pairs. White metal octagonal plaques, set with glass, with ends for fastening. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) Bought, 2s. 1185, 1185a.—'72.

BRACELETS. Two pairs and two single ones. Beads strung on wire. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 2s. 6d. 1145 to 1145c.—'72.

BRACELETS, a pair. White metal, cast, with border of alternate bosses and beads. *Indian (Agra)*. 1870. Bought, 3d. the pair. 345, 345a.—'71.

BRACELETS, a pair. White metal, cast, with pierced beaded border. *Indian (Agra)*. 1870. Diam. $3\frac{1}{2}$ in. Bought, 6d. the pair. 344, 344a.—'71.

BRACELETS; two. White metal; one plain and flat, the other round. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{2}$ in. and $2\frac{1}{8}$ in; Bought, 2*d*.

1100, 1100*a*.-'72

BREAST ORNAMENT (?) Silver filigree, bow-shaped, composed of a band of rosettes and leaves, with three small pendants at each end. *Indian (Cuttack)*. (Annual International Exhⁿ, 1872.) L. $4\frac{1}{2}$ in., W. $1\frac{3}{8}$ in.

998.-'72.

BROOCH. A silver filigree rosette, with three pendants. *Indian (Cuttack)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{5}{8}$ in.

999.-'72.

BROOCH. Openwork brass gilt rosette. Modern *Indian*. Diam. $1\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1*s*. 607.-'68.
The rosette is of wire, and encircles facet cut beads.

BUTTONS, a pair, linked. Silver filigree, radiating scroll pattern. *Indian (?)*. Diam. $1\frac{1}{8}$ in. Given by the Rev. R. Brooke.

955.-'64.

Probably modern Kutch work. Each link is a circular solid piece of silver, the filigree ornament being superimposed.

CLASP for CLOAK. Silver, fourfold imbricated chains joining at each end in rings, ornamented with filigree and turquoises. Modern *Indian (Thibet)*. L. $10\frac{1}{2}$ in. by $6\frac{1}{2}$ in. Given by Dr. Hooker.

470.-'69.

This is an effective piece of silver work, plain, well designed, and quite free from the frivolity of the modern kinds of filigree. The style is of a Buddhist character, and is to be met with in jewellery only in remote hill districts.

EAR CHAINS. A pair. Brass links, with plain glass bead pendants. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 2*d*.

1146.-'72.

EAR ORNAMENTS, two. White metal, star-shaped, and cast. *Indian (Agra)*. 1870. Diam. $1\frac{1}{4}$ in. Bought, 8*d*.

342 to 342*c*.-'71.

Meant to be worn in the centre of the lobe of the ear.

EAR PLUGS. A pair, and five single ones. Gilt metal, rose-shaped, set with false pearls and plain and coloured pastes. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Diam. $\frac{7}{8}$ in. to $\frac{3}{8}$ in. Bought, 3*s*. 6*d*.

1180 to 1180*e*.-'72.

EAR PLUGS. Fifteen Brass, small, of various forms. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 4*d*.

1150.-'72.

EAR PLUGS. Five pairs. Two pairs metal, plain, and ornamented with glass, and three pairs wood and composition, variously decorated. Various dimensions. *Indian (N. W. Provinces)*. Bought, 3s. 6d. 1183 to 1183d.-'72.

EAR PLUGS. Two pairs. White metal; one pair is star-shaped, the other has sunk divisions. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{1}{4}$ in. Bought, 4d. 1164 to 1164a.-'72.

EAR PLUGS, a pair. White metal, flower-shaped, set with plain glass and coloured beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{3}{8}$ in. 1067, 1067a.-'72.

EAR PLUGS, a pair. White metal, circular, the centre convex with moulded ornament. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{8}$ in. 1068, 1068a.-'72.

EARRING, one of a pair. "Bala." Silver wire covered with brass, strung with a green bead and two false pearls; worn by children. *Indian (Delhi)*. 1870. Diam. $2\frac{1}{8}$ in. Bought, 1s. the pair. 327.-'71.

This is a similar earring to No. 324 and 315-'71, only the loop and hook are at the top instead of at the sides, as in those specimens.

EARRING, one of a pair. "Bala." Brass, in form of two crescents, one within the other, and conjoined, stamped, and with rows of small pendants. *Indian (Delhi)*. 1870. L. $3\frac{1}{4}$ in. Bought, 2d. the pair. 321.-'71.

The crescents are stamped with floral scroll ornaments of a Muhammadan character; in a genuine specimen the work would have been chased.

EARRING, one of a pair. Brass. Hoop with small balls and small imitation corals with a centre ornament. Modern *Indian*. Diam. $2\frac{5}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. the pair. 604.-'68.

EARRING, one of a pair. Brass. Hoop with balls and small imitation corals. Modern *Indian*. Diam. $2\frac{5}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. the pair. 605.-'68.

Worn only by the low caste poor natives.

EARRING. Brass ring with red beads, from which are hung four chains with small bells. Modern *Indian*. L. 6 in. (Paris Exhⁿ, 1867.) Bought, 1s. 603.-'68.

EARRING, one of a pair. Brass, composed of four rings with bands and pendants, ornamented with plain pastes and green beads. *Indian (Delhi)*. 1870. L. 2 in. Bought 1s. the pair. 331a.-'71.

The rings are all alike, and are worn together in one ear.

EARRING, one of a pair. Brass wire, strung with a coloured bead and two false pearls. Made in the Delhi bazaar. *Indian (Delhi)*. 1870. Diam. $2\frac{3}{4}$ in. Bought, 6*d.* the pair. 324.-'71.

Such ornaments are only worn by native prostitutes and dancing women, but when of genuine materials are worn by the upper classes.

EARRING, one of a pair. Brass wire, with a band of three circular stamped bosses; worn by Muhammadans. *Indian (Delhi)*. 1870. Diam. $1\frac{3}{4}$ in. Bought, 9*d.* the pair. 325.-'71.

The bosses are Etruscan in character, and are effective as an ornament.

EARRING, one of a pair. Brass wire and pendants. Modern *Indian*. L. $1\frac{3}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 1*s.* the pair. 600.-'68.

Worn only by the lowest classes.

EARRING. "Dhaidí." Block-tin, wheel-shaped, with glass. in the centre over crimson foil. *Indian (Delhi)*. 1870. Diam. $1\frac{1}{2}$ in. Bought, 1*d.* 332.-'71.

This ornament, which requires the lobe of the ear to be pierced with a large slit, in order to receive the button at its back, is of a Hindu character. It is commonly worn by the poorer natives.

EARRING, one of a pair. "Eligator." Of brass wire, with two ornaments of imitation emerald shaped like a fish, with suspended clusters of green beads and false pearls. *Indian (Delhi)*. 1870. L. $2\frac{1}{8}$ in. Bought, 1*s.* the pair. 322.-'71.

EARRING, one of a pair. "Jhúmka." Brass wire, from which hang two dome-shaped ornaments of coloured glass, set with imitation diamonds, ornamented with false pearls and beads; worn by children. *Indian (Delhi)*. 1870. L. $2\frac{1}{8}$ in. Bought, 1*s.* the pair. 323.-'71.

EARRING, one of a pair. "Kurn Phúl Jhúmka." A string of false pearls and beads, supporting a flower-shaped ornament set with pastes, from which hangs a dome-like appendage similarly ornamented; imitation of what is worn by Rajahs' wives. *Indian (Delhi)*. 1870. L. $4\frac{1}{4}$ in. Bought, 1*s.* the pair. 326.-'71.

Native women appear to care very little about the amount of weight they hang on their ears or put on their ankles or arms. An earring of this kind, which one would suppose too heavy of itself, is frequently worn with others suspended from different parts of the ear.

- EARRING, one of a pair. Silver-gilt, in form of a flower-shaped disk of pastes and false emeralds, surrounded by a string of false pearls, from which hangs a pendant in form of a fish, with clusters of suspended green beads and false pearls; worn by Muhammedans. *Indian (Delhi)*. 1870. L. 3 in. Bought, 1s. the pair. 328a.-'71.
- EARRING, one of a pair. Twisted brass wire and long triangular pendants cut out of thin brass plates. Modern *Indian*. L. $1\frac{3}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. the pair. 599.-'68.
- EARRING, one of a pair. White metal with cowrie shells and imitation coral. Modern *Indian*. L. 5 in. (Paris Exhⁿ, 1867.) Bought, 1s. the pair. 595.-'68.
Very commonly worn by low caste women.
- EARRINGS. A cluster of eight. Gilt wire with oblong ornament, set with plain glass and strung round with green glass beads and mock pearls. One has a pendant. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $8\frac{1}{8}$ in. 1061.-'72.
- EARRINGS, a pair. A band of glass beads strung on silver wire, with a dome-shaped pendant of coloured beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. $2\frac{3}{8}$ in. Bought, 1s. 6d. 1090, 1090a.-'72.
- EARRINGS, a pair. A crescent of coloured glass beads strung in circles on silver wire, with fringe of pendants. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $3\frac{1}{4}$ in. Bought, 2s. 6d. 1091, 1091a.-'72.
- EARRINGS. A pair. Flower-shaped discs of brass, set with pieces of plain and green glass, with dome-shaped pendants fringed with beads. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Diam. of disc, $1\frac{3}{8}$ in. Bought, 2s. 6d. 1148, 1148a.'72.
- EARRINGS, a pair. Brass, crescent shape, set with pieces of glass, and bordered with coloured glass beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{1}{8}$ in. Bought, 8d. 1094, 1094a.-'72.
- EARRINGS, two pairs. Crescent shape; green and other glass beads strung on silver wire. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{3}{4}$ in. Bought, 2s. 6d. 1092, 1092a.-'72; 1093, 1093a.-'72.

EARRINGS, a pair. Brass. A flat hoop of unequal breadth ; worn by the common women. *Indian (Delhi)*. 1870. Diam. $1\frac{3}{8}$ in. Bought, $\frac{1}{2}d$. the pair. 329.-'71.

These descriptions of earrings are generally worn with numbers of others. Their shape is traditional, and has been handed down for many hundreds of years.

EARRINGS. Five pairs and three single ones. Various patterns and dimensions. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 2s. 6d. 1149 to 1149g.-'72.

EARRINGS. Five pairs and three single ones. Gilt metal, of various patterns and sizes. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Bought, 13s. 1179 to 1179g.-'72.

EARRINGS. Four pairs, and two single ones. Gilt metal and foil ; some ornamented with false pearls and beads. Various patterns and sizes. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Bought, 9s. 1360 to 1360e.-'72.

EARRINGS? Nine. Gilt metal wire, partly bound round with thinner wire. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. 1 in. Bought, 6s. 6d. 1109 to 1109h.-'72.

EARRINGS. Pair of, gold ; open filigree work, circular tops, the pendants spherical, with seven small balls round the side, and one at the bottom of each. *Indian*. L. of each, 3 in. Bought, 4*l*. 10s. 616, 617.-'54.

Probably Kutch work. The filigree is of very delicate workmanship.

EARRINGS, a pair. Red gold openwork, thin and repoussé, of irregular shape with rows of faceted beading, and fringed pendants round the edge. On the top is a bird, to which is attached a small chain of open links, terminating in a bird, with hook for attachment. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Entire L. $9\frac{3}{8}$ in., W. $2\frac{1}{8}$ in. 995, 995a.-'72.

EARRINGS, a pair. Silver filigree, composed of two rosettes, united by short chains of plain links. *Indian (Cuttack)*. (Annual International Exhⁿ, 1872.) L. $2\frac{1}{16}$ in. 1000, 1000a.-'72.

EARRINGS, a pair. Small brass domes with white glass bead pendants. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. $\frac{1}{2}$ in. 1042, 1042a.-'72.

- EARRINGS, a pair. Stamped brass, open crescent shape. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.)
Diam. $1\frac{3}{8}$ in. 1062, 1062a.-'72.
- EARRINGS. Three pairs. Gilt metal openwork with dome-shaped pendants, and brass wire with clusters of mock pearls. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) Bought, 5s. 1166 to 1166b.-'72.
- EARRINGS. Twelve pairs. Chiefly plain or coloured beads strung on wire; part also of metal. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 2s. 6d. 1140.-'72.
- FINGER RING. Brass, with raised ridge in the middle, filed in notches. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. 1 in. 1050.-'72.
- FINGER RING. Brass, with broad circular bezel surrounded by a beading. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. of bezel, $1\frac{1}{8}$ in. 1049.-'72.
- FINGER RING. Gilt; metal wire, spirally twisted, the ends beaded. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $\frac{7}{8}$ in. Bought, 8d. 1105.-'72.
- FINGER RING. White metal, with square bezel impressed with quatrefoils. *Indian (Nagpore)*. (Annual International Exhⁿ, 1872.) $\frac{3}{4}$ in. square. Bought, 2d. 1171.-'72.
- FINGER RINGS; two. Broad bezels, flower-shaped, formed of coloured glass beads strung on silver wire, with looking-glass in the centre. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{3}{4}$ in. and $1\frac{1}{2}$ in. Bought, 2s. 6d. 1079, 1079a.-'72.
- FINGER RINGS. Fifty-three. Copper, brass, and white metal; some set with coloured glass. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 1l. 10s. 1151 to 1151y.-'71.
- FINGER RINGS, six. Four with bezels and two without, white metal, cast. *Indian (Agra)*. 1870. Various sizes. Bought, 1s. 2d. 341 to 341e.-'71.
- FINGER RINGS. Seven. One leaden thumb ring, and two smaller, also of lead, and four brass rings. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) Bought, 6d. 1187 to 1187c.-'72.

FINGER RINGS. Three. One white metal, with looking-glass in bezel; one brass, spirally twisted; the other brass wire, with coloured beads forming a bezel. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) Bought, 1s. 3d. 1168 to 1168b.-'72.

FINGER RINGS. Two. Gilt metal; quoit shape. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{3}{16}$ in. Bought, 1s. 6d. 1106, 1106a.-'72.

FINGER RINGS. Two. Gilt metal; beaded. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{5}{16}$ in. Bought, 1s. 6d. 1107, 1107a.-'72.

FINGER RINGS, two. White metal, cast; worn by women. *Indian (Delhi)*. 1870. Diam. $\frac{5}{8}$ in. Bought, 1d. 317.-'71.

Common strips of metal with small raised patterns on the outer edge.

FINGER RINGS. Seven. Gilt metal, all, save one, set with coloured pastes. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Bought, 7s. 1176 to 1176f.-'72.

FINGER RINGS. Three. Gilt metal, facettèd. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $\frac{7}{8}$ in. Bought, 2s. 1108 to 1108b.-'72.

FOREHEAD ORNAMENT. An oblong band of opalised beads strung on brass and silver wires, with row of rosettes set in centre with pieces of coloured glass, and a fringe of bead pendants. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. $6\frac{3}{4}$ in. Bought, 3s. 6d. 1078.-'72.

FOREHEAD ORNAMENT. A piece of opaque white glass, with applied gilt ornament and blue beads, and ends of gold thread. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) L. $3\frac{1}{4}$ in. Bought, 6d. 1182.-'72.

FOREHEAD ORNAMENT. Flower-shaped, flat, set with pieces of plain glass over foil, with silk and silver band for fastening. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. 1 in. Bought, 1s. 1132.-'72.

FOREHEAD ORNAMENTS. Glass plaques, of various shapes, painted with different patterns, and gilt. About eighty in number. Various sizes. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) Bought, 2s. 6d. 1199.-'72.

FOREHEAD ORNAMENTS; two. Brass medallions bordered with silver wire, set with coloured glass, and strung with coloured beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{3}{4}$ in. Bought, 8*d*.

1095, 1095*a*.-'72.

FOREHEAD ORNAMENTS or EARRING. Crescent shape; brass and silver wires strung with coloured glass beads, with circular pendants below, and with five strings above uniting in a rosette. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. $4\frac{3}{4}$ in., W. $2\frac{1}{8}$ in. Bought, 2*s*.

1096.-'72.

HAIR PIN. Gilt metal. With lozenge-shaped head. Modern *Indian (Bengal work)*. L. $3\frac{1}{2}$ in. Bought, 6*d*.

611.-'68.

A coarse kind of filigree of common work is placed below the bend of the pin.

HAIR-PINS, a pair. Silver, with silver filigree rosettes, having three pendants attached, connected by a chain with open heads at intervals. *Indian (Cutlack)*. (Annual International Exhⁿ, 1872.) L. of pin, $4\frac{3}{8}$ in.; L. of chain, $14\frac{5}{8}$ in.

997.-'72.

HEAD BAND. Three strips of brass, united at the ends by loops. *Indian (N.W. Provinces)*. (Annual International Exhⁿ, 1872.) L. $7\frac{1}{4}$ in. Bought, 2*d*.

1189.-'72.

HEAD ORNAMENTS. Three. Brass convex bosses, with stamped decoration. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{3}{4}$ in., and 2 in. Bought, 8*d*.

1142 to 1142*b*.-'72.

HEAD ORNAMENTS, Two. Brass hemispherical, with stamped ornament: one set with a piece of blue glass. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{2}$ in. and $2\frac{3}{8}$ in. Bought, 6*d*.

1177, 1177*a*.-'72.

NECK CHAIN. A band of oval ornaments formed by plain glass over white or tinted foils in the centre, surrounded and united by circles and threads of brass and silver wires, strung with variously coloured beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. 2 ft. $6\frac{3}{4}$ in. Bought, 10*s*. 6*d*.

1073.-'72.

NECK CHAIN. A fringe of gilt metal pointed drops with a central flower-shaped pendant set with plain and red glass, and braid ends for fastening. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. $11\frac{1}{4}$ in.

1058.-'72.

NECK CHAIN. A triple row of gilt metal beads on crimson silk. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) L. 15. in. Bought, 1s. 3d. 1159.-'72.

NECK CHAIN. A double row of gilt metal polygonal beads, alternating with others in imitation of coral. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. 2 ft. Bought, 6s. 6d. 1119.-'72.

NECK CHAIN. A double row of gilt metal beads resembling seeds, with heart-shaped pendant. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. 1 ft. 9 in. Bought, 9s. 6d. 1120.-'72.

NECK CHAIN. Eight cast metal circular medallions, in imitation of rupees, with a central heart-shaped pendant, strung on coloured worsted. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. 1 in. and 1½ in. 1060.-'72.

NECK CHAIN. Gilt metal; plain double links. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. 11 ft. 6 in. Bought, 5s. 6d. 1118.-'72.

NECK CHAIN. Gilt metal; plain links. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) L. 3 ft. 4 in. Bought, 4s. 1190.-'72.

NECK CHAIN. Gilt metal; plain links. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) L. 3 ft. 2 in. Bought, 4s. 1191.-'72.

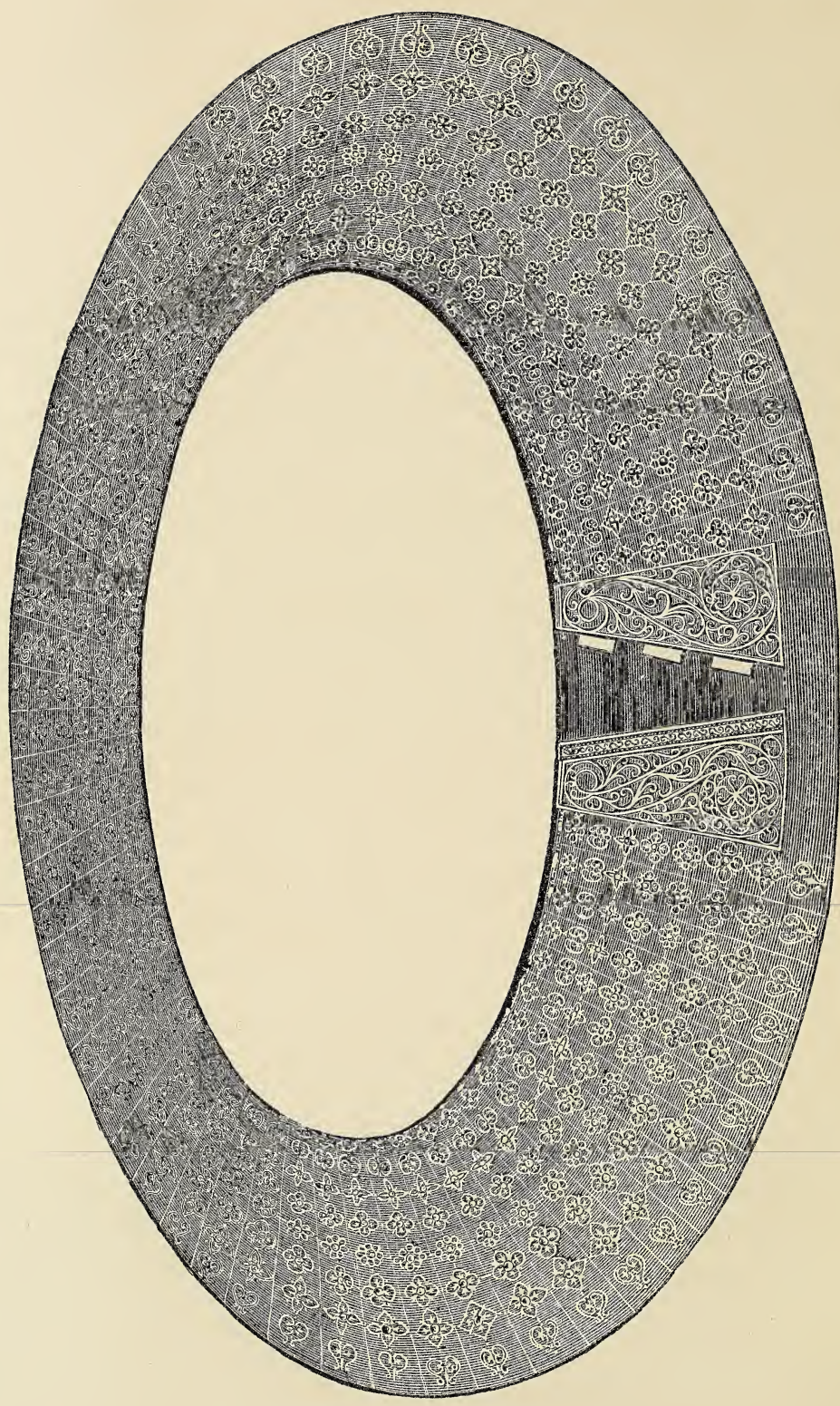
NECK CHAIN. Gilt metal; plain links. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) L. 2 ft. 10 in. Bought, 1s. 6d. 1192.-'72.

NECK CHAIN. Gold. Five rows of flat, circular links united by a chased medallion. *Indian (Madras)*, (Annual International Exhⁿ, 1872.) Entire L. 2 ft. 7 in. 1013.-'72.

NECK CHAIN. Loops of opalised glass beads, with an octagonal case attached, formed of brass and silver wires strung with green and other beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. 2 ft. 9 in., L. of case 2¾ in. 1072.-'72.

NECK CHAIN. Three rows of twisted brass links. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. 2 ft. 1059.-'72.

- NECK CHAIN. White metal; closely twisted links with ring. A double chain. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) L. 12 in. 1036, 1037.-'72.
- NECK CHAINS. Five. Coloured beads, various. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 2s. 6d. 1144 to 1144a.-'72.
- NECK CHAINS. Six. Brass, of different patterns. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 15s. 1143 to 1143e.-'72.
- NECK CHAINS. Three. Double white metal; two with polygonal bead links, the other with plain twisted links. *Indian (Nagpore)*. (Annual International Exhⁿ, 1872.) L. 12½ in., 12¼ in., and 12 in. Bought, 9s. 1169 to 1169b.-'72.
- NECK CHAINS. Three. One white metal, the others gilt. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) L. 2 ft. 8 in., 2 ft. 2 in., and 2 ft. Bought, 5s. 1357 to 1357b.-'72.
- NECK CHAINS. Three. Rows of brass pendants set with plain and coloured glass, with silk and worsted ends for fastening. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) L. 11 in., 9¼ in., and 3¾ in. Bought, 5s. 6d. 1158 to 1158b.-'72.
- NECK CHAINS. Two; one consists of four rows of blue glass beads, the other of three gilt metal beads, with worsted ends for fastening. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) L. 6½ in. and 1¾ in. Bought, 6d. 1160 to 1160a.-'72.
- NECKLACE. A string of imitation emeralds, divided by treble rows of false pearls, the ends formed of gold thread twisted over crimson silk; worn by children. *Indian (Delhi)*. 1870. L. 10 in. Bought, 6d. 320.-'71.
- NECKLACE. Gilt metal, formed of four rows of twisted wire, with slides and pendant, set with imitation diamonds, emeralds, and rubies. This is merely a toy made for children but in design is what is commonly worn by native noblemen. *Indian (Delhi)*. 1870. L. 17 in. Bought, 1s. 314.-'71.
- NECKLACE. Gold. Facet-cut and burnished. *Indian (Calcutta)*, modern. L. 11½ in. Bought (Exhⁿ of 1851), 4l. 125.-'52.
- This consists of a number of hexagonal links formed by small facets of cut and burnished gold connected together by filigree.



NECKLACE. Gold filigree work.
(No. 124.-52.)

NECKLACE. Gold filigree work. *Indian (Calicut)*, modern.
L. 36 in., W. $3\frac{5}{8}$ in. Bought (Exhⁿ of 1851), 30*l*.

124.-'52.

A very beautiful piece of goldsmith's work—both highly finished and well designed. It is composed of a series of nine chains of filigree links or medallions, connected together, the links of each chain are of different design. In one row they are heart-shaped, in another circular, in another quatre-foil, &c. (*See Illustration.*)

NECKLACE. Red Gold. A double row of five chains, formed of faceted beads united in the middle by an oblong plaque set with 15 precious stones, and having five pendants of seed pearls; at each end is an enamelled fastening with a red silk cord. *Indian (Kashmir)*. (Annual International Exhⁿ, 1872.) L. 19 in., plaque $1\frac{1}{2}$ in. by $\frac{7}{8}$ in. 1001.-'72.

NECKLACE. Red-tinted gold filigree work. *Indian (Tenasserim)*, modern. L. 12 in., W. $3\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 4*l*. 123.-'52.

This is more curious than beautiful. The filigree is too fine and the idea of the pattern loses itself in the web-like outlines of the work. The necklace is formed by five chains linked together. The upper one, which fastens round the neck, is a narrow band of cylindrical links and from it are suspended the other four.

NECKLACE. Silver filigree. A row of eleven rosettes, of various sizes, connected by chains, with three pendants. *Indian (Cuttack)*. (Annual International Exhⁿ, 1872.) L. $21\frac{3}{4}$ in. 996.-'72.

NECKLET. A band of gilt metal balls, with a star-shaped ornament in the middle, and silk ends for fastening. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. 9 in. Bought, 2*s*. 6*d*. 1125.-'72.

NECKLET. A band of gilt metal balls, grooved, with silk ends for fastening. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. $8\frac{5}{8}$ in. Bought, 5*s*. 6*d*. 1126.-'72.

NECKLET (?) A band of gilt metal, articulated, stamped, and fringed with small balls, with silk ends for fastening. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. 9 in. Bought, 5*s*. 6*d*. 1127.-'72.

NECKLET. A band of plain, opalised, and blue glass beads strung on brass wire, with a circular pendant of beads and coloured glass. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $5\frac{1}{2}$ in. Bought, 3*s*. 6*d*. 1076, 1077.-'72.

- NECKLET. A circle of green glass beads strung on brass and silver wires, with fringe of pointed pendants in coloured beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $5\frac{3}{8}$ in. Bought, 8s. 6d. 1075.-'72.
- NECKLET. A row of pointed pendants, gilt metal, with a central leaf-shaped ornament in green and white glass, strung on crimson silk with ends for fastening. *Indian (N.W. Provinces)*. (Annual International Exhⁿ, 1872.) L. 17 in. Bought, 7s. 1193.-'72.
- NECKLET. A row of gilt metal medallions, with a heart-shaped pendant in the middle, strung on crimson silk. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. $15\frac{1}{2}$ in. Bought, 6s. 6d. 1121.-'72.
- NECKLET. A row of gilt metal medallions, strung on crimson silk. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. 1 ft. $8\frac{1}{2}$ in. Bought, 6s. 6d. 1122.-'72.
- NECKLET (?) A triple row of gilt metal beads, with silk ends for fastening. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. 8 in. Bought, 2s. 1128.-'72.
- NECKLET. A triple row of gilt metal beads, fluted, strung on crimson silk with ends for fastening. *Indian (N.W. Provinces)*. (Annual International Exhⁿ, 1872.) L. 18 in. Bought, 7s. 1194.-'72.
- NECKLET. A double row of gilt metal facettèd beads, strung on crimson silk, bound with silver thread, with ends for fastening. *Indian (N.W. Provinces)*. (Annual International Exhⁿ, 1872.) L. $14\frac{3}{4}$ in. Bought, 2s. 6d. 1195.-'72.
- NECKLET. A double row of gilt metal facettèd beads, strung on crimson silk, bound with silver thread, with ends for fastening. *Indian (N.W. Provinces)*. (Annual International Exhⁿ, 1872.) L. $14\frac{3}{4}$ in. Bought, 2s. 6d. 1196.-'72.
- NECKLET. Crescent shape; plain glass beads strung on silver wire, with fringe of rosette pendants in coloured beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $5\frac{1}{8}$ in. Bought, 8s. 6d. 1074.-'72.
- NECKLET. Seven leaden plaques, circular and rectangular, stamped and strung on worsted. The large plaque has three small pendants, in which red seeds are inserted. *Indian (N.W. Provinces)*. (Annual International Exhⁿ, 1872.) L. 16 in. Bought, 6d. 1197.-'72.

NECKLET. Ten tigers' claws mounted in gold, with gold chain. Modern *Indian*. L. $17\frac{1}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 24*l*. 594.-'68.

The claws, which are arranged pointing in the same direction, make a very ornamental necklace. They are connected at the top by the chain, which fastens round the neck; small pendant chains connect them in the middle of each claw. They are mounted in chased gold at the top and on the inner bent edge.

NECKLET. Three oblong gilt metal cases, stamped with flower ornament, strung on crimson silk. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. $1\frac{5}{8}$ in. and $1\frac{3}{16}$ in. Bought, 6*s*. 6*d*. 1123.-'72.

NECKLET. Two tigers' claws mounted in gold, with gold chain. Modern *Indian*. L. $15\frac{3}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 8*l*. 592.-'68.

The gold mounting which surrounds and connects the claws is covered with an engraved pattern, and the chain passes through a heart-shaped ornament with a low relief chasing of a tiger's head.

NECKLETS. Two. Each has three bands of gilt metal wire, with slides, and centre ornament of plain and green glass. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. $15\frac{1}{4}$ in. and 12 in. Bought, 7*s*. 6*d*. 1124, 1124*a*.-'72.

NECKLETS. Eight. Glass beads of various sizes and colours, strung on silk and other threads. Various lengths. *Indian (N. W. Provinces)*. (Annual International Exhⁿ, 1872.) Bought, 7*s*. 1198 to 1198*g*.-'72.

NECKLETS. Eleven. Strings of irregular-shaped fragments of shell. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 15*s*. 1129 to 1129*j*.-'72.

NECKLETS. Five. Gilt metal of various forms and dimensions. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Bought, 1*l*. 1358 to 1358*d*.-'72.

NECKLETS. Four. Strings of opaque white glass beads. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Bought, 8*d*. 1130 to 1130*e*.-'72.

NECK ORNAMENT. A row of brass quartrefoils, filled in with glass over coloured or plain foil, surrounded by a string of beads, and with a beaded fringe and silk ends. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) L. 6 in., W. $1\frac{5}{8}$ in. 1047.-'72.

NECK ORNAMENT. A row of brass quartrefoils, filled in with plain glass over white foil, surrounded by a string of beads, and with a beaded fringe and silk ends. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) L. $5\frac{1}{2}$ in., W. $1\frac{3}{4}$ in. 1048.-'72.

NECK ORNAMENT. "Júgni." Silver-gilt, circular, flower-shaped, set with plain and coloured pastes, the suspensor formed of twisted and plaited gold thread. Made in the Delhi bazar. *Indian (Delhi)*. 1870. L. 6 in. Bought, 10s. 313.-'71.

The back of this ornament is embossed. The front consists of a crystal crescent, surrounded by rows of imitation emeralds and diamonds.

NECK ORNAMENT. Silver. Torque-shaped; in the middle a kind of oblong box, and the arms on either side partly beaded, partly flattened and chased, and terminating in recurved ends. *Indian (Sind)*. (Annual International Exhⁿ, 1872.) W. 5 in. Bought, 2*l*. 1027.-'72.

NECK ORNAMENT. Silver-gilt, painted, and set with coloured pastes, the ends formed of twisted gold thread. *Indian (Delhi)*. 1870. L. 3½ in. Bought, 2*s*. 312.-'71.

Although only an imitation, there is much harmony about the colour of the enamel work at the back of the square ornament. The front is in imitation of a flat square emerald set with diamonds in gold setting let into the surface of the jewel.

NECK ORNAMENT. Silver-gilt, painted, and set with coloured pastes, the ends formed of twisted gold thread. *Indian (Delhi)*. 1870. L. 5½ in. Bought, 2*s*. 311.-'71.

In real gold and jewelled work of this pattern, the enamel is usually of a very beautiful kind, and is used to decorate the back of the ornament. The shape takes its origin from a charm holding armlet.

NOSE RING. Brass wire, strung with a red glass bead and two false pearls. *Indian (Delhi)*. 1870. Diam. 3⅜ in. Bought, 3*d*. 315.-'71.

This is one of the largest sizes of earrings, and is worn through the upper part of the ear. Made of real pearls and ruby; it might have been the property of the wife of one of the Mogul emperors.

NOSE RING. Brass wire, with red and white glass beads. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. 1½ in. 1045.-'72.

NOSE RING. Brass wire, with eye-shaped ornament, formed of coloured glass beads. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. 1½ in. 1046.-'72.

NOSE RING. "Bolak." Brass, with pendant; worn by children. *Indian (Delhi)*. 1870. L. 1⅜ in. Bought, ½*d*. 330.-'71.

A common example of the ornament which the poorer natives think proper to make their children wear.

NOSE RING. Brass, with coloured bead ornament. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) Diam. 2¼ in. Bought, 8*d*. 1167.-'72.

NOSE RING. Gilt metal wire, with a stamped disc, strung with coloured glass beads and mock pearls. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{1}{2}$ in. Bought, 8*d*. 1103.-'72.

NOSE RING. Gilt metal wire, strung with a green glass bead and two mock pearls. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{3}{8}$ in. Bought, 6*d*. 1104.-'72.

NOSE RING. Gold. Part of it resembles a hunting horn, terminating in faceted and filigree beads with one of green stone; on the narrow end is placed a flower-shaped disc set with turquoises and slices of ruby. *Indian (Sind)*. (Annual International Exhⁿ, 1872.) L. $2\frac{1}{2}$ in., diam. of disc $1\frac{1}{2}$ in. Bought, 5*l*. 1025.-'72.

NOSE RING. Gold. Flattened hoop terminating at one end in a coil of wire, strung with red glass and two pearls, and capped, at the other end, with a conical ornament. *Indian (Sind)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{4}$ in. Bought, 1*l*. 10*s*. 1026.-'72.

NOSE RING. Gilt metal, strung with two metal and one red glass bead, with pendant set with plain glass. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{4}$ in. 1066.-'72.

NOSE RINGS, two. Brass wire, with two lead and one blue glass bead, and a pendant ornament of coloured beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{5}{8}$ in. Bought, 1*s*. 6*d*. 1087, 1087*a*.-'72.

NOSE RINGS, a pair. Brass wire, with a band of coloured glass heads, and plain glass circles. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. 2 in. Bought, 8*d*. 1088, 1088*a*.-'72.

NOSE RINGS, a pair. Gilt wire strung with two mock pearls and a red glass bead. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{8}$ in. 1063, 1063*a*.-'72.

NOSE RINGS, a pair. Gilt wire, strung with two mock pearls and a green glass bead. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{1}{8}$ in. 1064, 1064*a*.-'72.

NOSE RINGS, a pair. Gilt wire strung with two metal and one red glass bead. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $3\frac{3}{8}$ in. 1065, 1065*a*.-'72.

NOSE RINGS. Thirteen. Gilt wire, strung with coloured glass beads and false pearls; various sizes. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Bought, 16s. 1172 to 1172b.-'72.

NOSE RINGS. Three. Gilt metal, variously ornamented, each strung with a coloured glass bead and two false pearls. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Diam. $3\frac{1}{2}$ in., 3 in., and $2\frac{1}{4}$ in. Bought, 10s. 1173 to 1173b.-'72.

NOSE RINGS, a pair. Open flowerets of coloured beads on silver wire. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{1}{2}$ in. Bought, 6d. 1089, 1089a.-'72.

NOSE RINGS, a pair. Silver wire, with beaded band on the hoop, connected with an open floweret and a dome-shaped pendant of coloured beads. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $2\frac{3}{8}$ in. Bought, 2s. 6d. 1086, 1086a.-'72.

NOSE RINGS. Six. Two brass and four lead. Various sizes. *Indian (N.W. Provinces)*. (Annual International Exhⁿ, 1872.) Bought, 1d. 1188.-'72.

NOSE STUDS, a pair. Brass, with blue beads inserted; worn in the nostrils by women. *Indian (Delhi)*. 1870. Diam. $\frac{3}{8}$ in. Bought, 2d. the pair. 316.-'71.

This peculiar kind of ornament is inserted into the thick part of the nostril, and is worn either on the right or left side of the nose.

ORNAMENT. Blue glass, heart-shaped, mounted in white metal. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) $2\frac{1}{4}$ in. by 2 in. Bought, 2d. 1147.-'72.

ORNAMENT for the FOREHEAD. "Tikla." Silver-gilt, set with coloured pastes, with strings of false pearls to which pendants are attached. Made in the bazar at Delhi. *Indian (Delhi)*. 1870. L. $7\frac{1}{8}$ in. Bought. 1s. 6d. 309.-'71.

This is the large kind of Tikla, which is worn over the centre parting of the hair, and falls over the front of the forehead. It is a very gorgeous and effective ornament.

ORNAMENT for the FOREHEAD. "Tikla." Enamelled gold, crescent-shaped, with pearl pendants, and string of pearls with continuation of plaited gold thread for suspension.

Indian (Delhi). 1870. H. $1\frac{3}{8}$ in., W. $1\frac{1}{4}$ in. Bought, 1l. 10s. 310.-'71.

The enamelling of the back, which is executed in white and yellow flowers over a green ground, is most effective. In front is a crescent set with a series of contiguous rubies, and above it is a ruby flower surrounded by leaves set in crystal.

ORNAMENTS. A quantity of various kinds, chiefly tinsel. *Indian (Bengal)*. (Annual International Exhⁿ, 1872.) Bought, 7s. 1355.-'72.

ORNAMENTS; three. Gilt metal, embossed; one circular, another shuttle-shaped; the third in form of a heart with an inverted crescent above it. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) $1\frac{3}{4}$ in., 2 in., and $1\frac{1}{16}$ in. Bought, 1s. 6d. 1102 to 1102b.-'72.

ORNAMENTS. Two. White metal, heart-shaped, with projections, and with rings at the top. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) $3\frac{1}{2}$ in. by $2\frac{1}{8}$ in. Bought, 1s. 3d. 1165, 1165a.-'72.

PENDANT ORNAMENT. Brass chain work. Modern *Indian*. L. 8 in. (Paris Exhⁿ, 1867.) Bought, 1s. 596.-'68.

From a triangle of chain work are suspended two bands of links arranged in rows of four.

PENDANT ORNAMENT. Imitation gold. Set with imitation sapphires, ruby, and emerald; from it hang eleven strings of mock pearls and pendants of lozenge, circular, and crescent shapes set in imitation flat diamonds, emerald, and ruby. Modern *Indian*. L. $5\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. 606.-'68.

PIN. Gold. Set with a miniature portrait of a Hindu lady, by a native artist, painter to the King of Delhi. Modern *Indian*. L. $3\frac{5}{8}$ in. Bought, 1l. 4640.-'58.

Miniatures of this minute description are constantly being painted at Delhi, to be set either as personal ornament or for the purpose of decorating the lids of carved wooden or sandal wood boxes.

PLAQUE. Octagonal; gold foil pierced to represent a hunting scene, with background of foliage, filled in with blue translucent enamel. Made by jewellers at Nimach, in Central India. *Indian*. 1865-70. L. $1\frac{5}{8}$ in., W. $1\frac{3}{8}$ in. Bought, 3l. 488-70.

The same kind of work as in No. 487.-'70. A native mounted on an elephant and accompanied by two men on foot armed with guns, is engaged in attacking tigers. A deer and peacock are represented in the foreground, and foliage of a conventional character surrounds the whole.

PLAQUE. Oval; gold foil pierced to represent a hunting scene, with background of foliage, filled in with green translucent enamel. Made by the jewellers at Nimach, in Central India. *Indian*. 1865-70. L. $1\frac{3}{4}$ in.; W $1\frac{3}{8}$ in. Bought, 3*l*. 487.-'70.

It is uncertain how the gold-inlay of this plaque is effected—whether by engraving on the enamel surface, and then firmly in gold foil,—or by cutting out the design on thin plate of gold and filling up with enamel in a melted state. A very careful examination of the work did not enable me to be convinced on the subject, but from the price I should incline to the belief that the gold was first cut out—not the enamel.

The subject of this plaque is a boar chase. A native on horseback is spearing the boar, which is at the same time attacked by a cheetah. Conventional foliage surrounds the group.

PLAQUES, ten. Oval; gold foil pierced in flower and scroll pattern, filled in with green translucent enamel. Made by jewellers at Nimach, in Central India. *Indian*. 1865-70. L. of largest, $1\frac{1}{8}$ in.; of smallest, $\frac{7}{8}$ in. Bought, 8*l*. 489 to 489*i*.-'70.

The designs in each oval plaque is the same, but the irregularities in the spacing out of the curves shew that the gold piercing is not produced by mechanical stamping. The plaques are in pairs varying in size, and are intended for a necklace.

RING. Gold. With large oval bezel deeply chased with seated figure of Maya (the mother of Buddha), with elephants pouring water out of their trunks on her head. *Indian*. Date uncertain. Diam. 1 in. (Waterton Collⁿ.) Bought, 2*l*. 1014.-'71.

This has all the appearance of being very old. The subject occurs frequently in the sculptures of the great Sanchi Tope gateways.

RING. Gold. The bezel formed of a six-pointed star set with blue glass pastes, and raised centre set with pink glass paste; reverse of bezel and hoop richly enamelled in red, white, and green. Northern *Indian*. 17th or 18th centy. Diam. $\frac{9}{10}$ in. (Waterton Collⁿ.) Bought, 1*l*. 10s. 1018.-'71.

RING. Gold. With high projecting bezel raised on narrow stem, set with enamel of a white peacock on crimson-foiled ground, the hoop pointed at the back. *Indian*. 17th or 18th centy. Diam. 1 in. (Waterton Collⁿ.) Bought, 2*l*. 1019.-'71.

RING. Gold. Hoop formed of fourteen heart-shaped divisions, each set with a turquoise, and enamelled in white and crimson at back. *Indian*. Diam. $\frac{9}{10}$ in. (Waterton Collⁿ.) Bought, 2*l*. 1016.-'71.

RING. Gold, pale. With expanded octagonal bezel, ornamented with delicate filigree in nine rectangular compartments divided by small bosses, the shoulders and sides of the bezel similarly ornamented; the hoop, now much worn, has been enriched in the same style. Probably *Indian*. Diam. $\frac{4}{5}$ in. (Waterton Collⁿ.) Bought, 3*l*. 1017.-'71.

The delicacy and good workmanship of the filigree, together with the style of the pattern, renders it probable that the ring is of Kutch work.

RING. Jade. For the thumb, chased with floral ornament. *Indian*. Date uncertain. Diam. $1\frac{5}{8}$ in. (Waterton Collⁿ.) Bought, 2*l*. 1022.-'71.

Used in archery to protect the thumb. The floral ornament spreads over the whole surface, and is in low relief.

RING. Jade. For the thumb, inscribed within with gilt Persian letters. *Indian*. Date uncertain. Diam. $1\frac{5}{8}$ in. (Waterton Collⁿ.) Bought, 1*l*. 1023.-'71.

Used in archery to protect the thumb. The ring is perfectly plain.

RING. Silver. With expanding circular bezel chased in relief, with a female profile to right. Northern *Indian*. 18th cent^y. Diam. $\frac{7}{8}$ in. (Waterton Collⁿ.) Bought, 7*s*. 6*d*. 1015.-'71.

RING. Silver. With broad expanded octagonal bezel supported on calyx ornament, and engraved with inscription. *Cingalese*. 17th cent^y. Diam. $1\frac{1}{8}$ in. (Waterton Collⁿ.) Bought, 1*l*. 10*s*. 1013.-'71.

SEALS, a bunch of five. Silver openwork of various forms, united by stout rings. The "Banchamudra," or five seals of Vishnu (Shanku, Chakram, Gadha, Padman, and Narayana); used for impressing marks on the foreheads of votaries of that deity. Three are somewhat oval, one square, the other circular. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) L. of three $2\frac{1}{4}$ in.; square, $1\frac{1}{16}$ in.; circular, diam. $1\frac{5}{8}$ in. 1012 to 1012*d*.-'72.

THUMB RING. "Bazú." Silver-gilt, the bezel in the shape of a large signet, with a circular looking glass in the centre, surrounded by an indented leaf ornament set with imitation rubies and turquoises; worn by children. *Indian (Delhi)*. 1870. Diam. $1\frac{1}{2}$ in. Bought, 6*d*. 318.-'71.

THUMB RING. Cast white metal embossed. Modern *Indian*. Diam. of bezel, $1\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1*s*. 602.-'68.

Worn only by the very poor natives.

- TOE RING. White metal with raised ornament and knob. Modern *Indian*. Diam. of bezel, $1\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1s. 601.-'68.
- TOE RINGS. Eight. White metal, plain. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) Diam. about $1\frac{1}{16}$ in. 1039.-'72.
- TOE RINGS. Four. Silver; quoit shape. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{1}{2}$ in. 1009 to 1009c.-'72.
- TOE RINGS. Forty-Seven. White metal and brass. Various forms and dimensions. *Indian (N.W. Provinces)*. (Annual International Exhⁿ, 1872.) Bought, 8s. 1186 to 1186f.-'72.
- TOE RINGS. Nine. Gilt metal rings, with pyramidal or polygonal projections. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. $1\frac{3}{8}$ in. Bought, 6s. 6d. 1110 to 1110h.-'72.
- TOE RINGS. Sixteen. White metal and shell, of various patterns. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 6d. 1153-'72.
- TOE RINGS. Ten. White metal; various shapes and dimensions.
 1111. Four. Annular.
 1111a. Four. Annular, smaller.
 1111b. Two. With projecting ornament.
Indian (Bombay). (Annual International Exhⁿ, 1872.) Bought, 2s. 1111 to 1111b.-'72.
- TOE RINGS. Ten sets and seventy-nine separate ones. White metal and brass. Various patterns and sizes. *Indian (Central Provinces)*. Annual International Exhⁿ, 1872.) Bought, 7s. 1354 to 1354ll.-'72.
- TOE RINGS. Ten. White metal; various patterns and sizes. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) Bought, 1s. 3d. 1162 to 1162i.-'72.
- TOE RINGS. Ten. Brass; four grooved, and the rest plain bands. *Indian (Gwalior)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{1}{2}$ in. and $1\frac{1}{4}$ in. Bought, 4s. 6d. 1163 to 1163i.-'72.
- TOE RINGS. Thirty. Coils of ribbed metal in thin bands; sixteen white metal and fourteen gilt. *Indian (Panjab)*. (Annual International Exhⁿ, 1872.) Diam. $\frac{3}{4}$ in. Bought, 5s. 1175 to 1175b.-'72.

TOE RINGS. Six. White metal; two bosses united by a lozenge, with brass ring. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) L. $1\frac{3}{8}$ in. 1069 to 1069e.-'72.

TOE RINGS. Twenty-three. Brass and copper, of various patterns. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Bought, 2s. 6d. 1152.-'72.

TOE RINGS. Two. White metal, circular, with open and raised ornament on brass hooks. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) Diam. $1\frac{1}{2}$ in. 1070, 1070a.-'72.

TOE RINGS. Two. White metal, somewhat pyramidal, on brass rings. *Indian (Oudh)*. (Annual International Exhⁿ, 1872.) H. $7\frac{7}{8}$ in. 1071, 1071a.-'72.

TOE RINGS. Two. Silver; thick wire spirally twisted. *Indian (Madras)*. (Annual International Exhⁿ, 1872.) Diam. $\frac{3}{4}$ in. 1010, 1010a.-'72.

TOE RINGS, six. White metal, cast. *Indian (Agra)*. 1870. Various sizes. Bought, 2s. 340 to 340e.-'71.

No. 340.-'71; a large sized elliptical metal ornament with a knob meant to be worn on the big toe. Nos. 340 a, b, c.-'71 are toe rings with an ornament of small double knobs, which jingle like bells. No. 340e.-'71 is a big toe ring with an oval boss and knob.

TOE RINGS, two. White metal, cast; worn by women. *Indian (Delhi)*. 1870. Diam. 1 in. Bought, 1d. 319.-'71.

TOE RINGS. Two. Brass, with raised ornament, and lozenge-shaped apex. *Indian (The Berars)*. (Annual International Exhⁿ, 1872.) H. $1\frac{1}{8}$ in. 1040, 1040a.-'72.

·WAISTBAND with CHAIN for cloak attached. Silver imbricated pattern set with turquoises and coral. Modern *Indian*. L. of waistband, $16\frac{5}{8}$ in.; L. of necklet, 3 ft. $10\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 6l. 4s. 591.-'68.

This is a good specimen of Thibet silver work. The clasp chain for hooking the cloak is composed of bands of lozenge-shaped links, set with small plaques of filigree and turquoise.

WAIST BELT. White metal; six curb pattern chains with stamped slides, and the ends united by plain caps. *Indian (Bombay)*. (Annual International Exhⁿ, 1872.) L. 2 ft. 6 in. Bought, 13s. 6d. 1117.-'72.

CHAPTER IV.

POTTERY.

312. THE durability of pottery, valuable as it is the means, among many others, of discovering points respecting the religion, history, art, and customs of ancient countries. In India numerous mounds and topes, raised by the Buddhists hundreds of years before Christ, have on excavation been found to contain urns and vessels of baked earth, of shapes and ornamental surface decoration similar to what is produced in modern times throughout Hindustan.* Unlike China and Japan India has never produced delicate china wares, nor have the examples of pottery of any period of Indian history equalled them in respect of delicacy or ornament, but as far as mere outline and beauty of form is concerned Indian pottery produces examples which are not only very suggestive, but which are the perfection of simple beauty. It is to the adoption of forms most suitable for the purposes of the climate and for use in it that this beauty is due. Ancient cities of India yield numerous fragments of pottery. One great object is to have *porous* vessels for containing water and for cooling it, and the forms are derived from the desire to obtain as large a surface as possible exposed to the air. The round form given to the common *gharras* is for the convenience in being carried on the head. The shapes at present in use in most kinds of Indian pottery are derived from the ancient vessels which have been discovered in topes and mounds all over India. Dr. Balfour says, "the finest specimens of common antique earthenware are the ancient funeral, domestic, and cooking vessels dug out of the old tombs in Koimbatúr and South Arcot.

* Ancient Buddhist tiles are frequently being discovered in India. Four tiles obtained at Pagan in Burmah were given to Colonel Phayre by a monk of a Buddhist monastery there. The first bore 30 figures of Buddahs. The remaining 28 are apparently intended to represent the Buddhas of an antecedent period. At the bottom of the tile are two lines in the Deva Nagri character. On the back are inscribed seven lines in rude Burmese characters, and in the Magada or Pali language. The second is a tile having eight groups or compartments of figures. Each no doubt represents a marked event or scene in the life of Gautama Buddha. The first represents his birth. He is issuing from the right side of Maya. The third tile is a figure of Gautama Buddha seated on a throne, and his feet on a footstool. Around him are what appear to be intended to represent pagodas or relic caskets. The modern pagodas of Burmah and Siam appear to have been fashioned after such like models. The fourth tile is a small one in the shape of a leaf. It bears a figure of Buddha in the usual attitude of reflection, and a Deva Nagiri inscription underneath (see page 57, *Journal Asiatic Society of Bengal*, Vol. xxxiii.)

This kind of pottery has been found in many parts of India in tombs, usually arranged in circles, each tomb being built of six slabs of stones and occasionally surmounted by large mounds of loose stone and earth. They have been thought to resemble the Druidical tombs of England and are of great antiquity. The pottery usually consists of tall narrow urns of 18 or 20 inches, with three or four feet four inches in length, and of a variety of round oval and flattened vessels. The pottery appears to have been smeared or covered with a thin glaze." The common Indian earthenware is of a red colour. The black earthenware is merely a variety of the red clay ware, and in most instances is blackened by damping, or checking the fire when on the decline, thus throwing a great deal of smoke amongst the wares when the heat is not sufficiently great to burn it off. A better and stronger kind of earthenware is made at Bangalore from a fine dense clay containing manganese and iron, which is sonorous when struck. The white earthenware is made from a decaying white granite which is carefully washed and kneaded into a clay, which produces a porous white ware not susceptible of being glazed. This clay is in composition the same as the kaolin of China and is very abundant in India.

313. Some of the red earthenware pottery from Travancore and Hydrabad is made in a curious manner. The vessels, which are of a round form, are thrown thick in the neck and upper part or sides. They are cut off the wheel and left open in the bottom with vertical sides. They are then allowed to harden a little in the necks, and as soon as they will bear to be handled the sides are thinned out by beating with a flat mallet upon a rounded stone or very hard piece of wood held inside the vessel which is turned about and beaten until it is closed. This is a very tedious mode of manufacture and sacrifices much time, but some very elegant forms are produced and a thin light vessel is obtained.

314. The method of throwing Indian pottery continues to be of the most primitive character. The native potter sits squatted on the ground before a stone wheel which revolves on a pivot fixed into the ground. He sets the stone spinning and when a sufficient velocity is obtained a lump of clay is thrown into the centre, and his long skilful fingers causes it speedily to grow into the required shape of a ghara, or other vessel.

315. A common manner of constructing the kiln for the purpose of firing pottery is as follows:—An oval cavity is

made in the earth, which slopes gradually down to the centre, where a hemispherical cavity about $2\frac{1}{2}$ feet in diameter is dug to serve as a fireplace. At one side of this is erected a semicircular wall of mud which crosses the longest diameter of the oval at right angles. Its bottom is perforated with a square aperture through which the fuel is thrown. An arch of clay is thrown over the fireplace, and is perforated in several places to allow the flame and heat to reach the pots. With a few repairs this simple kiln lasts for a long time, and its construction does not cost more than a rupee (two shillings). The following is the manner of burning:—The whole space of the larger segment of the kiln over the fireplace is filled with all kinds of unbaked potter's ware that are in demand, after they have been well dried in the sun. The pots are covered with three inches of reeds over which is placed a layer of two inches of earth; the fuel is then thrown into the fireplace, and consists of small sticks and reeds. The fire is kept up from sunset until midnight; the pots are taken out in the morning well burnt and of a bright red colour. Although they imbibe a good deal of every liquor that is put into them they are not sufficiently porous to admit of such an evaporation as will cool water. The want of glazing or enamel always renders Indian earthenware a dirty kind of vessel, and accordingly no high caste Hindu will use the same earthen vessel twice. Excepting for the production of tiles, which in the 16th century were much employed for decorative buildings, glazing has not been practised* or the art developed.

* The invasion and conquest of China by Zenghis Khan in 1312 was probably the event that made known to the rest of Asia and to Europe the art of glazing earthenware. The empire of Zenghis extended from China across the Steppes, or pastoral regions of Asia to the Caucasus between the Black Sea and the Caspian, and his son Octai, pushed through Russia into Poland and the confines of Germany. They likewise in their victorious progress held hostile or friendly intercourse with many of the Muhammadan sovereigns who possessed the countries to the south and west of them, and the whole Muhammadan world, though broken into independant and frequently conflicting states, was nevertheless pressed into close union by the Crusades which had hardly yet subsided, and by the now imminent danger of Tartar conquest. The Moslems were also at this time not only a warlike but an active, ingenious, splendid, and inquisitive people, possessing a language, the Arabic, in a great measure common to all who professed the faith of Muhammad. The similarity of their architecture in the wide extent of country from the Ganges to Gibraltar, shews not only a coincidence of feeling, but a community of intercourse. It appears, therefore, by no means impossible that an invention which was largely and generally applied to decorative purposes in Muhammadan architecture should have travelled in a few years from the confines of China to Spain. The palace of the Moorish kings at Granada, called the Alhambra, was built in 1280, and many of the rooms are represented as ornamented by tiles. The tomb of Sultan Muhammad Khoda Bende at Sultaneto

The requirements of vessels have not demanded them to be deprived of porosity; on the contrary that very quality has been and is largely made use of to obtain a lowering of the temperature by evaporation on the surface of the vessel.

316. In the early buildings of the Pathan kings the different colours of glazed tiles are usually found on separate tiles, and where geometrical or other patterns are attempted they are formed of small pieces joined together like mosaics. But in the later buildings of the Mogul emperors, several colours and ornaments are found painted on the same tile, and the flowered patterns of many colours are made on large square tiles, and afterwards joined together like a common pavement. The art of glazing tiles is for the most part now confined to Multan and Scinde, but the present manufacturers have lost some of the knowledge of their predecessors, as the modern tiles are inferior to those of the buildings at Lahore, Delhi, Agra, Muttra, and Gour.

317. The plantain leaves of green tiles on the palace at Gwalior are as fresh and as good as when they were first put up nearly 400 years ago.*

318. In Captain von Orlich's Travels in India, mention is made of some Muhammadan tombs at Kurachí. Describing them he writes, "They are built of stone with mosaic work of coloured grey tiles, and, as I said before, are furnished with cupolas. They are scarcely 20 feet high, and have only sufficient room within side for the stone sarcophagus, and to accommodate a few persons."

319. Colored tiles continue to be made in some parts of India, but with the decay of the Mogul influence their use decreased in buildings. In some of the old buildings colored glazed tiles may still be seen, and they light up the grim old structures with something of their former grandeur and gay appearance. As regards modern Indian pottery common red earthenware is made at Sewan in Sarum and in the Behars. Goblets, &c. are manufactured in the jail at Agra, and a small quantity of glazed ware is produced at

Modern Indian
pottery.

in Persia was also built in the 13th century; and of this the cupola and minarets are still in many parts covered with a green lacquered tile, and the great architrave is formed of a dark blue one. In 1475 was built the painted Masjid in the now ruined city of Gour in India; it derived its name from the profusion of glazed tiles with which it was ornamented, specimens of which are preserved in the East Indian Museum. However early the introduction of the art of glazing tiles in India may have been, it is certain that as regards vessels for holding liquors it was little used (see Vol. ii., Journal of the Asiatic Society, page 210).

* Report of General Cunningham, 1869.

Bakshí near Agra. Vases and ornamental wares are made at Nohar and Azingarh, and all kinds of pipes, of bowls of very ornamental shapes, together with water bottles and all kinds of vessels are made at Allygarh. Benares, Mirzapúr, Moradabad, Lucknow produce pottery of a more or less ornamental character, and at the latter place a little glazed ware is produced, and a number of highly coloured baked clay brackets, vases, &c. copied from English and French designs; but this is the sort of industry which degrades modern Indian art.

320. In the district of Dinapúr the worship of Durga, Kalí, and Saraswati, as performed by the Hindus of Bengal, and by these alone requires a number of images made of unbaked clay which, after the celebration of the religious ceremonies, are thrown into the river. This worship has given rise to a profession, some who practise it being potters and others are makers of artificial flowers. The profession gives employment to about 80 families. They stain the earthen images of a red colour, with the bark of the root of a wild species of morinda, called choi-choka. This beaten with a duck's egg and some quick-lime forms a kind of red varnish that is not easily removed. A custom also obtains in this district of incrusting buildings with cut tiles, and is employed in all the finer buildings. Common bricks are prepared, but when taken out of the kiln are soaked a whole day in water, after which they are cut exactly square, and are smoothed, the flat side of the brick is carved to represent the fables of the Hindu mythology; and gods and goddesses, princes, animals, &c. are represented not always in regard to strict propriety. After the carving is complete, the brick is soaked in an infusion of tamarinds, and then a number is put into an iron vessel with about a pound of oil for each, and they are roasted over a fire until the oil disappears. In the province of the Panjab common domestic pottery is universally manufactured, especially at Lahore, Múltan, Jhang, and at Delhi. As in all parts of India an infinite variety of utensils are made specially for the different classes of Hindu and Muhammadans. The art of applying colored tiles to tombs and religious edifices has, as already stated, gradually died out, but glazed tiles continue to be made in small quantities at Lahore and Delhi. Some well shaped domestic pottery is produced in Burmah, such as Chilli pounders, rice pots, toilet vases, &c. On the Madras side a few ornamental objects are produced at Madura, and the School of Art at Madras has taken some pains to revive the art. In the

area of the Bombay territory a great variety of useful and ornamental ware is made. Goblets in imitation of the inlaid gold and silver Bidri ware are made at Baroda, and are very showy in appearance and frequently of good forms. Models of animals made of baked clay are also produced in the locality. Peculiar well shaped thin porous vessels are made near Bombay and used for cooling water, they resemble the Turkish cooling vessel. In Kutch common vessels are sometimes decorated with painted ornaments in lac; Ahmadabad produces glazed and unglazed utensils, cups, hukahs, and bowls of every variety. All kinds of domestic native ware are made in Kattywar. Tannah, Surat, Belgaum, Carwar, Puna also produce pottery largely, but the finest class of ornamental pottery made in India are the pierced glazed tiles made in Sind. The coloring and boldness of the designs, which are of infinite geometric variety, are very suggestive and of great excellence.

321. A great effort was made at the International Exhibition of 1871 to bring together collections of pottery from every part of the world, and with them came a very large and representative collection from India, consisting to a great extent of specimens of peasant pottery. Mr. Drury Fortnum, in reporting on earthenware, alludes to this collection :

322. "The Indian specimens * * are worthy of study, showing, as they do, shapes in which, probably, the parents of pottery were formed. It is curious to note also the singular ornamentation of some of these pieces, indicating the native taste for rich effects of gold and silver, but producing rather a tawdry effect. Those projecting heads are reminiscences of early architectural sculpture as seen on ancient buildings. There is elegance in the form and open work of the outer casing of some water bottles of porous material, and the use of mica scattered on the surface of the clay is a curious mode of enrichment. There is a resemblance to the wares of Egypt in some of the unglazed pieces.

323. "But it is in the case containing glazed pottery from Scinde and other parts of Upper India, that we find even more interesting matter. The turquoise blue, painted on a paste beneath a glaze, which might have been unearthed in Egypt or Phœnicia—a small bottle painted in blue on white—is of the same blood and bone as the ancient wares of Thebes. See also a beautiful rich brown jar, painted with flowers in panels, by means of a white earth or "slip" applied on the surface of the red clay in the consistence of

thick cream (the "*pâte-sur-pâte*" of Sèvres); the whole glazed over with yellowish brown, shows the figures, of paler colour, in slight relief on the darker ground. A low vase has similar ornament on plum colour, and a cylindrical jar of brilliant green is a fine example. This mode of decoration occurs on the heavy bronze-coloured and dark blue porcelain ascribed to Persia, and is also used in China.

* * Upon some pieces the use of grey and of copper-coloured mica in powder, of various degrees of fineness, mixed with, or rubbed upon the clay, is worthy of notice, producing a degree of metallic effect upon the surface of the piece. But the tiles are very important; some of these are beneath the most northern window of the Pottery Court, and many more are in the separate building. They are in general character precisely similar to, although not so carefully made as, the oriental tiles known as Persian, which adorn the old mosques of Egypt, Syria, Turkey, and Persia; but the mode of decoration upon many of them is remarkable, the figures being executed in *pâte-sur-pâte*, as upon some of the vessels before alluded to. Some have inscriptions impressed or incised on the surface, while on others it is reserved on the dark blue ground. Notice one large inscription with turquoise border, and the zenana windows of open work, each composed of four tiles. The colours used upon them are a rich copper green, a golden brown, dark and turquoise blue, etc. As before said, some of this pottery is precisely similar in composition to that produced in Egypt four thousand years ago. In which country had it and its makers their origin? The antiquary, the artist, and the manufacturer will do well to study these wares. As in their silk and woollen fabrics, their metal work, and other manufactures, an inherent feeling for, and power of, producing harmony in the distribution of colour and in surface decoration exists among the Orientals, which we should study and imitate, if we cannot copy. It is not for us Europeans to establish schools of art in a country the productions of whose remote districts are a school of art in themselves far more capable of teaching than of being taught. "Physician, heal thyself," might well apply to our presumption, which meets with its reward in the uncomely hybrid offspring of the alliance between Oriental ornament and European form to which we have before alluded, some examples of which may be observed in the Indian Court."

POTTERY.

BOTTLE. Black earthenware. A water bottle. *Indian (Ahmadabad)*, modern. H. $10\frac{1}{2}$ in., diam. 7 in. Bought (Exhⁿ of 1851), 10s. 428.-'52.

Imitation Bidrí damascened work. The shape is that of a melon with a splaying neck, and is covered with a painted silver diaper and a gold flower pattern.

BOTTLE. Black earthenware, A water bottle. *Indian (Ahmadabad)*, modern. H. $10\frac{1}{2}$ in., diam. 7 in. Bought (Exhⁿ of 1851), 10s. 429.-'52.

In imitation of Bidrí ware, consisting of a melon-shaped body, covered with painted gold disks surrounded by a silver diaper, with a long splaying neck.

BOTTLE. Black earthenware. A water bottle. *Indian (Ahmadabad)*, modern. H. 11 in., diam. 7 in. Bought (Exhⁿ of 1851), 10s. 430.-'52.

The shape is that of a flattened melon, with a long neck narrow at the bottom and wide at the top. A diaper pattern is traced over the surface by incised lines, and the intermediate spaces are painted with silver lines to imitate the damascened Bider work.

BOTTLE. Black earthenware. A water bottle. *Indian (Ahmadabad)*, modern. H. $9\frac{3}{4}$ in., diam. 7 in. Bought (Exhⁿ of 1851), 10s. 431.-'52.

BOTTLE. Black varnished earthenware. A water bottle, with ornaments in silver. *Indian (Ahmadabad)*, modern. H. $6\frac{3}{4}$ in., diam. $4\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 1s. 6d. 432.-'52.

BOTTLE. Black varnished earthenware. A water bottle, with ornaments in silver. *Indian (Ahmadabad)*, modern. H. $6\frac{3}{4}$ in., diam. $4\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 1s. 6d. 433.-'52.

The shape is that of a bulb with a straight neck, and the decoration is in imitation of the inlaid Bidrí ware, which in this example is produced by incisions and by filling in with an amalgam of lead. The surface of the clay is covered with a coating of black lacquer, and the pattern on it is applied in rough bands and diaper.

BOTTLE. Black varnished earthenware. A water bottle, with ornaments in silver. *Indian (Ahmadabad)*, modern. H. $6\frac{3}{4}$ in., diam. $4\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 1s. 6d. 435.-'52.

BOTTLE. Brown earthenware. A water bottle, with a diaper in silver. *Indian*, modern. H. $11\frac{1}{4}$ in., diam. $7\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 10s. 439.-'52.

The vessel is made of common red clay covered with brown varnish; the silver pattern, applied in bands of leaves and in a small sprig diaper, is made in imitation of Bidrí ware by incision and filling in with amalgam.

BOTTLE. Red clay. A water bottle. *Indian*, modern.
H. $9\frac{1}{2}$ in., diam. $5\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 1s. 441.-'52.

BOTTLE. Red clay, sprinkled with mica. A water bottle.
Indian, modern. H. $8\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in. Bought
(Exhⁿ of 1851), 1s. 442.-'52.

An example of ordinary long-necked and full-bodied water bottle or surai, a mixture of mica makes the surface sparkle.

BOTTLE. Red earthenware. *Indian*, modern. H. $7\frac{1}{8}$ in.
diam. $4\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 1s. 444.-'52.

BOTTLE. Red earthenware. *Indian*, modern. H. $7\frac{1}{8}$ in.,
diam. $4\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 1s. 445.-'52.

A small piece of pottery, shaped like a melon with a high neck, a few incisions about the latter part produce an ornamental effect.

BOTTLE, for water (Surai). Earthenware. *Indian (Delhi)*.
1870. Bazar price, 1 anna. H. $8\frac{1}{2}$ in., diam. at bottom,
3 in. Bought, $1\frac{1}{2}d$. 254.-'71.

Melon-shaped vessel with a long neck, with splayed mouth and pointed ring band at the end of it. A few rough incisions produce a slight pattern on the surface, which is covered with a thin coat of red lac.

BOX or DISH (Khas Dan). For keeping betel leaves.
Earthenware, with glaze of white paint and powdered mica; the cover, which is cupola-shaped, is incised and perforated. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. $3\frac{1}{2}$ in., diam. 4 in. Bought, $\frac{3}{8}d$. 234.-'71.

BOX or DISH (Khas Dan). For keeping betel leaves.
Earthenware, with glaze, of white paint and powdered mica, the cover incised and perforated. *Indian (Delhi)*.
1870. Bazar price, 3 pice. H. $3\frac{1}{2}$ in., diam. $4\frac{1}{4}$ in.
Bought, $\frac{3}{8}d$. 235.-'71.

BUCKET (Dôle). Ball shaped, used by children as a toy.
Red earthenware, with handle across the mouth. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. 4 in., diam. at mouth, $2\frac{3}{4}$ in. Bought, $\frac{3}{8}d$. 249.-'71.

Made of common red clay, unglazed, and covered with rough scratched ornament.

CUP. Black varnished earthenware. *Indian*, modern.
H. $3\frac{3}{8}$ in., W. $2\frac{1}{8}$ in. Bought (Exhⁿ of 1851), 1s. 437.-'52.

A silver sprig ornament covers the surface of the cup, and is copied from Bidri ware.

CUP. Black varnished earthenware. *Indian*, modern
H. $3\frac{3}{4}$ in., W. $4\frac{1}{8}$ in. Bought (Exhⁿ of 1851), 1s. 438.-'52.

M lon-shaped, with a moulded base and a short splaying neck.

CUP (Chamli). Of a flat shape with a straight upright rim. Red earthenware, with green and white markings, partly glazed with glass. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. $2\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in. Bought, $\frac{3}{8}d$.
247.-'71.

CUP (Degchi). For cooking dal. Earthenware, with striped and coloured patches, partly glazed with glass. *Indian (Delhi)*. 1870. Bazar price, 1 anna. H. $1\frac{3}{4}$ in., diam. at mouth, $2\frac{1}{2}$ in. Bought, $1\frac{1}{2}d$. 258.-'71.

CUP (Degchi). For keeping lime to use with betel leaves. Red earthenware, with white markings, partly glazed with glass. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. 3 in., diam. $4\frac{1}{2}$ in. Bought, $\frac{3}{8}d$. 246.-'71.

CUP (Pialí). Earthenware, glazed with glass, with blue markings. *Indian (Delhi)*. 1870. Bazar price, 6 pice. Diam. $3\frac{1}{4}$ in. Bought, $\frac{3}{4}d$. 259.-'71.

Coarse porous ware covered with a thin glass glaze and with some blue lining in the cup.

CUP (Pialí). Earthenware, glazed with glass, with blue markings. *Indian (Delhi)*. 1870. Bazar price, 2 annas. Diam. 6 in. Bought, $3d$. 260.-'71.

A bowl-shaped cup made of the common red clay, with the interior ornamented with radiating lines in dark blue.

CUP (Pialí). For keeping oil for the hair. Red earthenware, glazed with glass inside, and coloured with green and white leaves and bands. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. $1\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in. Bought, $\frac{3}{8}d$.
248.-'71.

DISH (Degchi). For cooking food in small quantities. Red earthenware, with white and green markings, partly glazed with glass. *Indian (Delhi)*. 1870. Bazar price, 1 anna. H. $3\frac{3}{4}$ in., diam. $6\frac{3}{4}$ in. Bought, $1\frac{1}{2}d$.
250.-'71.

This is the shape of the ordinary cooking pots which are beaten out of copper plates into all sizes.

GOBLET. Red earthenware. Lacquered in various colours, with incised designs on the lacquer. *Indian, modern*. H. $6\frac{1}{4}$ in., diam. $6\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 2s. 6d.
448.-'52.

This is of curious make. The body of the vessel is produced in fine red clay, and covered with a glaze of red lacquer. Bands of different colours are then added by coats of lacquer, and through these are incised outlines and flowing patterns which appear in the colours of the lower coatings.

GOBLET. Red earthenware. Lacquered in various colours, with incised designs on the lacquer. *Indian*, modern. H. $9\frac{3}{8}$ in., diam. $6\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 2s. 6d. 449.-'52.

The method of producing this kind of sgraffito work is the same as in the foregoing specimen. On the centre band which encircles the goblet is a very effective foliated pattern produced by incising through layers of green, yellow, and red.

HÚKAH (Húkah Farsí). Black earthenware. *Indian (Delhi)*. 1870. Bazar price, 6 pice. H. $5\frac{1}{2}$ in., diam. $6\frac{1}{4}$ in. Bought, $\frac{3}{4}d$. 236.-'71.

The shape is that of an inverted bell, the color is produced in the baking by the smoke of a fire checked by water. The vessel is used to hold plain or scented water, through which the tobacco smoke is drawn before reaching the mouth. The surface is rudely incised with ornament.

HÚKAH (Húkah Farsí). White glazed earthenware, with blue arabesque pattern. *Indian (Delhi)*. 1870. Bazar price, $2\frac{1}{2}$ annas. H. $5\frac{1}{4}$ in., diam. 6 in. Bought, $3\frac{3}{4}d$. (See illustration.) 237.-'71.

HÚKAH (Húkah Farsí). Black earthenware, covered with a thin coating of lac. *Indian (Delhi)*. 1870. Bazar price, 6 pice. H. $8\frac{1}{2}$ in., diam. at bottom, $3\frac{1}{2}$ in. Bought, $\frac{3}{4}d$. 238.-'71.

This is, like No. 236.-'71, for holding water, the shape being like an ordinary Indian water bottle.

INKSTAND (Bholíka). Used by children. Red earthenware. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. 2 in. W. 3 in. Bought, $\frac{3}{8}d$. 256.-'71.

Made of common clay, with rude incisions round the neck and rim. The shape resembles a jar and saucer.

JAR (Bhubka). Used for distilling. Red earthenware, gourd shape. *Indian (Delhi)*. 1870. Bazar price, 4 annas. H. 16 in., W. at mouth, $3\frac{1}{2}$ in. Bought, 6d. 266.-'71.

A curious vessel with a long clumsy neck made of common unglazed clay. It is used for making native spirits, which are as strong as they are injurious.

JAR (Gol Ranjun). For holding water or grain; usually employed by dyers or grain dealers. Red earthenware. *Indian (Delhi)*. 1870. Bazar price, 3 annas. H. $22\frac{1}{2}$ in., W. at mouth, $8\frac{1}{2}$ in. Bought, $4\frac{1}{2}d$. 269.-'71.

From the large size of the jar it might be supposed that there would be difficulty in baking the clay without danger of breaking; such, however, is not the case. The slow dung fires used by the native potters can bake vessels of twice the size without risk.



ИУКАН. White glazed earthenware, with blue arabesque pattern.
(No. 237.-'71.)

JAR (Jhujjur). For cooling water. Red glazed earthenware, with band of raised flowers round the body. *Indian (Delhi)*. 1870. Bazar price, $1\frac{1}{2}$ anna. H. $11\frac{1}{4}$ in., diam. at bottom, $4\frac{1}{4}$ in. Bought, $2\frac{1}{4}d$.

265.-'71.

The surface ornament is produced by floral stamps arranged in bands round the melon-shaped body of the vessel. This is a very common kind of ornamental pottery in all bazars.

JAR (Kuppi). Melon-shaped with short neck, for keeping oil; used at night by vendors of sweetmeats, &c. White glazed earthenware, with bands and rude scrolls of blue ornament. *Indian (Delhi)*. 1870. Bazaar price, 1 anna. H. $3\frac{1}{2}$ in., diam. at bottom, $1\frac{1}{2}$ in. Bought, $1\frac{1}{2}d$.

255.-'71.

JAR (Murtban). Earthenware. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. 2 in., W. at mouth, $1\frac{3}{4}$ in. Bought, $\frac{3}{8}d$.

253.-'71.

This is a kind of ware often used in the bazars, and a glaze is obtained, not by vitrification, but by painting the heated earthenware with a coloured lac. In this instance it is red and resembles a very thin opaque glaze.

JAR (Murtban). Earthenware. *Indian (Delhi)*. 1870. Bazar price, 9 pice. H. $4\frac{1}{2}$ in., W. at mouth, $3\frac{1}{2}$ in. Bought, $1\frac{1}{8}d$.

251.-'71.

Specimen of ware which is covered with red lac in place of a vitreous glaze.

JAR (Murtban). For holding native jellies. White earthenware, with blue lines, glazed with glass. *Indian (Delhi)*. 1870. Bazar price, 2 annas. H. 6 in., W. at mouth, $3\frac{1}{2}$ in. Bought, $3d$.

263.-'71.

A well shaped, high shouldered jar, roughly modelled, but with effective dashes of blue ornament arranged in bands over the surface.

JAR (Murtban). Red glazed earthenware. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. 3 in., W. at mouth, $2\frac{1}{4}$ in. Bought, $\frac{3}{8}d$.

252.-'71.

This is a similar specimen to the foregoing, only smaller.

JAR (Mutka). For keeping water. Red earthenware, with black and white ornament. *Indian (Delhi)*. 1870. Bazar price, 1 anna. H. $12\frac{1}{2}$ in., W. at mouth, 5 in. Bought, $1\frac{1}{2}d$.

267.-'71.

These jars are manufactured in thousands for every bazar in India; they are sometimes used for holding grain, sometimes for water, and even for boiling and cooking. The ornament, although applied in the most rude and rough manner, is effective.

JAR (Nap). For measuring grain. Red earthenware, with painted black and white ornament. *Indian (Delhi)*. 1870. Bazar price, 2 annas. H. 15 in., W. at mouth, $10\frac{3}{4}$ in. Bought, $3d$.

268.-'71.

JAR with COVER (Abkhora). For drinking water. Red glazed earthenware. *Indian (Delhi)*. 1870. Bazar price, 6 pice. H. 6 in., diam. at bottom, $2\frac{3}{4}$ in. Bought, $\frac{3}{4}d$. 257.-'71.

This vessel is provided with a spout, through which the water is taken into the mouth. A slight glaze is produced on the surface, probably by smoothing the clay, previous to baking, with the hand.

PLATE (Rukabí). Common red earthenware, the inside covered with a thin semi opaque green glaze. *Indian (Delhi)*. 1870. Bazar price, 6 pice. Diam. $6\frac{1}{4}$ in. Bought, $\frac{3}{4}d$. 262.-'71

PLATE (Rukabí). Red earthenware, with white and green markings, glazed with glass. *Indian (Delhi)*. 1870. Bazar price, 6 pice. Diam. $6\frac{1}{2}$ in. Bought, $\frac{3}{4}d$. 261.-'71.

RASP (Jhâwân). For cleaning the back. Red clay, mottled with holes. *Indian (Delhi)*. 1870. Bazar price, 3 pice. L. $8\frac{7}{8}$ in., W. $2\frac{5}{8}$ in. Bought, $\frac{3}{8}d$. 230.-'71.

This is a curious application of pottery. The rough surface is produced by mixing small seeds with the clay. By firing the seeds are destroyed and leave small holes, and the rough surface is used much in the same way as pumice stone.

RASP (Jhâwân). For cleaning the feet. Red clay, mottled with holes. *Indian (Delhi)*. 1870. Bazar price, 2 annas. L. $4\frac{1}{2}$ in., W. $1\frac{7}{8}$ in. Bought, $3d$. 231.-'71.

The same kind of ware as the foregoing, and produced by the same method. It is of a smaller size.

RASP (Jhâwân). Used for cleaning the feet. White glazed earthenware, with painted blue outlines, roughly resembling a parrot, the bottom covered with powdered spar. *Indian (Delhi)*. 1870. Bazar price, 1 anna. H. 2 in., L. $2\frac{3}{4}$ in. Bought, $1\frac{1}{2}d$. 232.-'71.

TILE. Glazed earthenware, star-shaped, with raised flower pattern in light green on darker ground. *Indian*. Made by Kumísa, of Halla. Price $6d$. 1854. Diam. 10 in. Given by Dr. Forbes Watson. 46.-'71.

A twelve-pointed star tile. The production of the surface pattern is curious. The floral is first traced out on the red clay surface, and then painted over with a white biscuit slip. When baked the whole is covered with a green glaze, which produces a light colour over the white biscuit and a dark shade on the red ground. The effect is extremely rich and pleasing.

TILE. Glazed earthenware, square, with flower pattern in light and dark blue. *Indian*. Made by Kumísa, of Halla. Price $5d$. 1854. $7\frac{1}{4}$ in. square. Given by Dr. Forbes Watson. 47.-'71.

The body of the tile is of common red clay with a surface coating of biscuit, painted over with a network of dark blue lines enclosing flowers and leaves in light blue. The colours are very good, and contrast admirably with the creamy whiteness of the ground.

TILE. Glazed earthenware, square, turquoise blue. *Indian.*

Made by Kumísa, of Halla. Price 5*d.* 1854. 6½ in. square. Given by Dr. Forbes Watson. 48.-'71.

Good colour. The glaze in baking has covered itself with a network of cracks which assists in producing a good texture.

TILE. Glazed earthenware, square, with raised flower pattern in yellow on brown ground. *Indian.* Made by

Kumísa, of Halla. Price 5*d.* 1854. 6½ in. square. Given by Dr. Forbes Watson. 49.-'71.

Like No. 48.-'71 (placed just above it in the frame), the pattern is painted in white biscuit on the red earthenware, and by the whole being covered with a transparent orange glaze, the light and dark shades are rendered by the white and red underneath. The pattern is star-shaped, filled with floral outlines.

TILE. Glazed earthenware, square, with diaper pattern of white and blue on turquoise ground. *Indian.* Made by

Kumísa, of Halla. Price 5*d.* 1854. 6½ in. square. Given by Dr. Forbes Watson. 50.-'71.

The ready skill of the potter is shown in the sketchy quality of the pattern. The rough glaze produces a texture very suitable to the quality of the painted pattern; a greater finish in either would quite destroy the character of the tile.

TILE. Glazed earthenware, square, with raised flower pattern, in light green on darker ground. *Indian.*

Made by Kumísa, of Halla. Price 5*d.* 1854. 6½ in. square. Given by Dr. Forbes Watson. 51.-'71.

As in Nos. 46 and 49.-'71, the light green pattern is produced by a green glaze over white outlines painted in biscuit over the red clay. The pattern consists of a quatrefoil diaper with central flowers.

TILE. Glazed earthenware, with three chevrons, blue and white, on pale yellow ground. From the ruined city of

Gour, the ancient capital of Bengal. *Indian.* Late 16th centy. 12 in. by 11¾ in. Given by C. W. Wilmot, Esq. 1619.-'71.

† Encaustic tiles of this kind are to be met with in buildings of most of the large Muhammadan cities in India, which have in any way been used as capitals of provinces. The colours in this specimen are extremely good and must have been very effective for external decoration of walls under an Indian sky.

TILE. Glazed earthenware, with pale yellow lotus flowers, on orange ground, pendent from, or springing out of,

purple arcades. From the ruined city of Gour, the ancient capital of Bengal. *Indian.* Late 16th centy. 12 in. by 8 in. Given by C. W. Wilmot, Esq. 1620.-'71.

Very graceful well balanced ornament, with harmonious and well-toned colouring.

VESSEL (Angíthí). For holding fire. Red earthenware, perforated round the neck, on three feet. *Indian (Delhi)*. 1870. Bazar price, 6 pice. H. 6 in., W. at mouth $4\frac{1}{4}$ in. Bought, $\frac{3}{4}d$. 264.-'71.

This resembles an incense burner in shape. It is very roughly made and ornamented, but has some character.

VESSEL for SMOKING (Chillam). Earthenware, coloured with a mottled green and yellow glaze after a Lucknow pattern. *Indian (Delhi)*. 1870. Bazar price, $1\frac{1}{2}$ anna. H. 6 in., diam. at bottom, 4 in. Bought, $2\frac{1}{4}d$. 244.-'71.

This specimen is rather large for an Indian Chillam. The usual tobacco pipes are of the size of No. 243.-'71.

VESSEL for SMOKING (Chillam). Common red earthenware, green glazed and perforated after a Lucknow pattern. *Indian (Delhi)*. 1870. Bazar price, $1\frac{1}{2}$ anna. H. $4\frac{1}{4}$ in., diam. at bottom, $3\frac{1}{4}$ in. Bought, $2\frac{1}{4}d$. 245.-'71.

The design and shape of these tobacco pipes or Chillams is of every conceivable variety, and but few vessels of this kind used even by the very poorest classes are without some kind of humble decoration.

VESSEL for SMOKING (Chillam). Black earthenware. *Indian (Delhi)*. 1870. Bazar price, 6 pice. H. $5\frac{3}{4}$ in., diam. at bottom, $4\frac{3}{4}$ in. Bought, $\frac{3}{4}d$. 239.-'71.

A large sized tobacco vessel, slightly glazed by a coating of lac. The surface is covered with incised lines and stamped bosses.

VESSEL for SMOKING (Chillam). Black earthenware. *Indian (Delhi)*. 1870. Bazar price, 6 pice. H. 4 in., diam. at bottom, $4\frac{1}{4}$ in. Bought, $\frac{3}{4}d$. 240.-'71.

Shaped like an inverted bell with a splaying curved rim, similar to No. 236.-'71.

VESSEL for SMOKING (Chillam). Black earthenware. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. $4\frac{1}{4}$ in., diam. at bottom, $3\frac{1}{4}$ in. Bought, $\frac{3}{8}d$. 241.-'71.

Bowl shaped tobacco vessel with an indented rim and border of perforated holes. The surface is rudely incised with ornament.

VESSEL for SMOKING (Chillam). Black earthenware. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. 4 in., diam. at bottom, $3\frac{3}{4}$ in. Bought, $\frac{3}{8}d$. 242.-'71.

Rudely ornamented with stamped raised bosses and flutings.

VESSEL for SMOKING (Chillam). Black earthenware. *Indian (Delhi)*. 1870. Bazar price, 3 pice. H. $2\frac{1}{2}$ in., diam. at bottom, 2 in. Bought, $\frac{3}{8}d$. 243.-'71.

The surface rudely ornamented with incised lines and a stamped pattern.

VESSEL with COVER (Chillam). For smoking. Earthenware, with white and grey glaze covered with incised ornament, and perforated with elliptical holes. *Indian (Delhi)*. 1870. Bazar price, 6 pice. H. $7\frac{1}{4}$ in., diam. 5 in. Bought, $\frac{3}{4}d$. 233.-'71.

This is a large sized portion of a native tobacco pipe, into which a mixture of tobacco and sweetmeat is placed covered by lumps of smouldering charcoal, or sometimes dried dung. The glaze is not produced by vitrification, but by painting over with colour mixed with powdered mica.

WATER BOTTLE. Pale grey clay with intersecting lines. Manufactured by the hill tribes of the Eastern Himalayas. Modern *Indian*. H. $10\frac{1}{4}$ in., diam. $6\frac{1}{2}$ in. Given by Thomas Heaphy, Esq. 515.-'68.

A well-shaped vessel, very similar to those commonly made at Allygarh in the North-western Provinces.

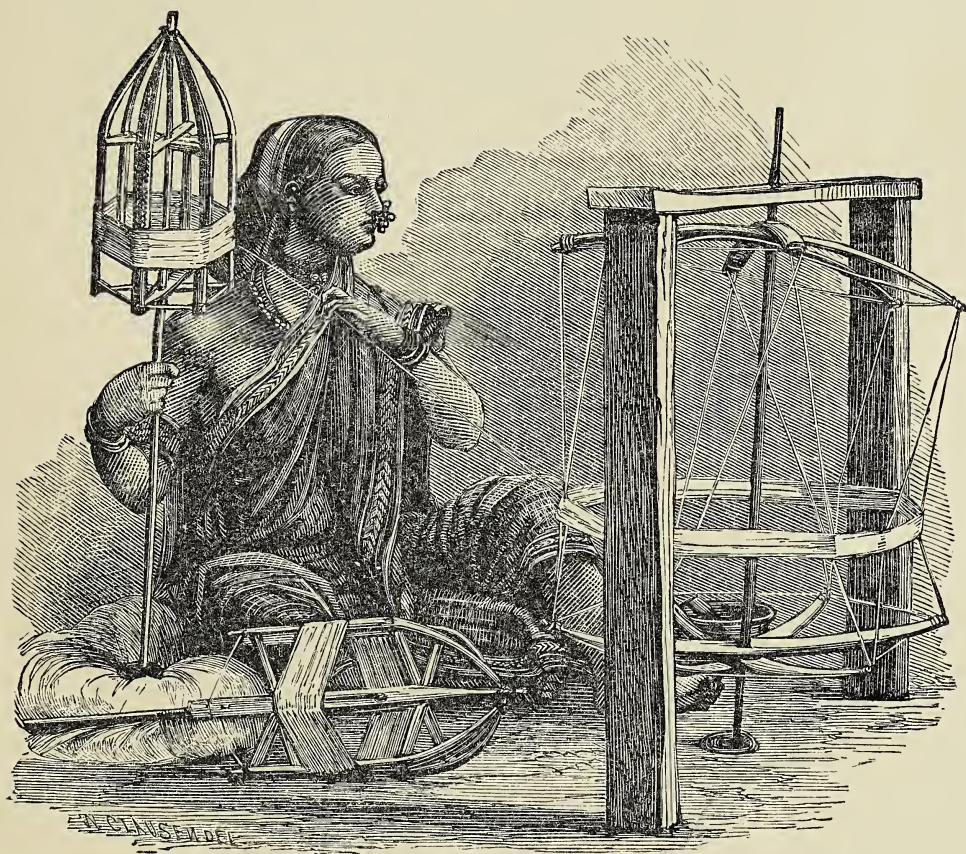
CHAPTER V

TEXTILE FABRICS.

324. THE textile fabrics of India have been celebrated for many centuries, and the "webs of woven air" are still produced and remain unexcelled by other countries. The Hindus, as is well known, have been acquainted with the use of the loom since a very early period. The hymns of the Rig-Veda, written about 1,200 B.C., allude to "weavers" "threads." The spinning wheels and looms used by Hindus are, however, still of the most primitive kind, and do not seem to be suitable to the production of those delicate muslins and other fabrics for which India is famous. It is, however, only necessary to see the specimens and to inspect weavers at work to be convinced that the beauty of the fabrics is due to the delicacy of their touch, and that the most perfect of instruments is the human hand. It is this great power of manipulation guided by the artistic instincts of natives, that produces such beautiful results in the embroidered textile fabrics of cotton, hemp, silk, and wool.

325. Carpets, embroideries, and lace form some of the most important modern art industries of India, and of late years agencies have been established in London and Paris for the sale, particularly of carpets and shawls. The designs of these are, however, not purely native, and many of them are spoilt by French and English dealers.

326. There is no more striking deviation from the ordinary relation in which the method of manufacture stands to the finished article than is evidenced by the extraordinary discrepancy between the rudeness of the Indian looms and the refined beauty and delicacy of the fabrics produced by them. The workman first determines the width and material of the stuff he is about to make, and selects as many skeins of yarn or twist, of uniform length, as he wishes to have threads in the width of his fabric. He then prepares two bambú rollers, and a fine comb made of strips of split bambú tied together. Attended by his wife, or some other assistant, he then carries out to a field the materials he has prepared. The ends of the thread are first passed through the interstices of the comb, and then secured to one of the bambú rollers; this is done to every thread, until the whole series, making up the width are attached in a uniform line. The roller thus prepared is fixed to the ground; the skeins



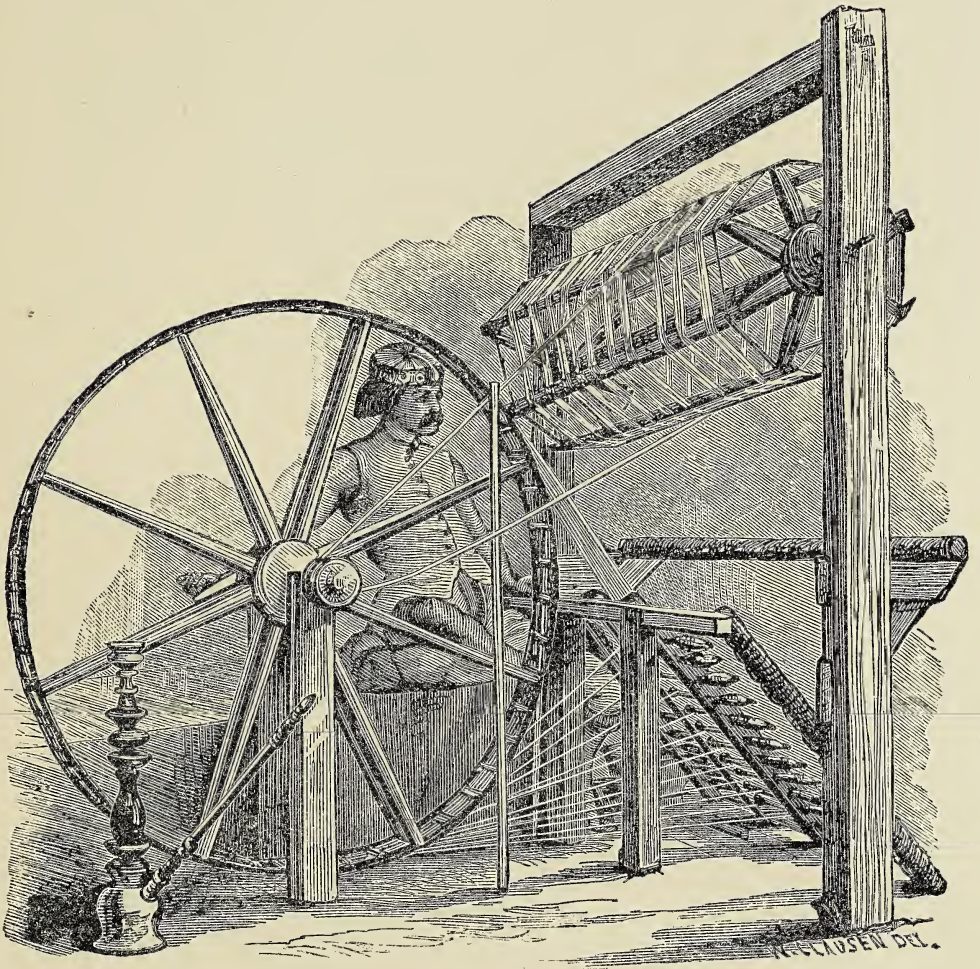
A WOMAN reeling silk with a wheel, taken from a painted terra-cotta group in the Museum.
(No. 1638.-'72.)

are then undone, and the threads are extended to their full length. The comb being drawn along to the farthest from the first roller prevents the thread from entangling, and retains them at the same distance apart at which they were secured to the first roller. The ends are then secured to the second roller; the practice of the workman enabling him to give an exactly similar amount of tension to every thread. The first roller is then wound round, and thus the warp for the fabric is prepared. The weaver then takes himself and his apparatus either to a shady spot under a tree, or to an open shed if he should be fortunate enough to possess one. He there fixes one of his rollers in clefts cut in posts a few inches high, and then partially unrolling the warp he extends the threads horizontally, and secures the second roller in a similar manner to that in which he had already fixed the first. A hole being dug beneath one of the rollers the weaver places his feet in it, seating himself on the edge. He then suspends above his head, at a foot or two in front of him, two pieces of bambú, each one having half as many strings depending from it as there are threads in the width of his warp. If we might imagine these threads to be distinguished by odd and even numbers, it would be correct to say, that by means of loops in the dependent strings he then attaches all the odd numbered threads to one piece of bambú, and all the even to another. Each of the cords, which passing over either a branch of the tree, or a beam of the shed, serves to suspend a bambú heckle, having a loop tied to it, through which is passed the great toe of the weaver's foot, enables him, by alternating his pressure upon the loops, to raise or depress each alternate thread of his warp. He then prepares the shuttling, which is more like a long knitting needle than an ordinary English shuttle, winding on it a length of the thread, which he determines to make use of for his weft or shute. Seating himself in front of his work, and pressing down one of the loops, so as to raise the odd numbered threads above the even, he throws his shuttle from one side to the other, leaving a weft thread behind. This thread he presses up to the bambú roller with his long shuttle (thus superseding the use of the batten), and then raising his foot so as to release the tension of the first loop, and pressing on the second, he depresses the odd numbered warp threads and raises the even numbered. The crossing of these two confines the weft thread first thrown. The weaver then jerks back the shuttle, leaving another weft thread behind, to be pressed up and confined in the same

manner as the first, and thus by alternately passing down the loops and throwing the shuttle from side to side, the ordinary operation of weaving is carried on in India. Pattern weaving, it must be evident, is produced by making a difference either in colour or texture, or in both, between the warp and the weft threads, and causing one or other to predominate on the surface of the fabric. This is effected by increasing the number of heckles and attaching the warp threads to them in the succession necessary to vary the pattern, by allowing the shuttle at every throw to pass over and under the number only previously arranged to produce the required variation of pattern. As the weaver when single-handed can only work the heckles by the pressure of the feet, the range of patterns producible by one workman only must of course be limited. Any amount of elaboration may, however, be attained by increasing the number of heckles and employing an assistant to elevate or depress them in regular succession between the throws of the shuttle. When we reflect on the richness and beauty of patterns, and on the variety and perfection with which every fabric from the common cottons of Bengal to the Kinkabs and tissues of Benares, the muslin of Dacca, and the shawls of Kashmir are executed throughout the whole of the Indian empire, we cannot fail to be impressed with admiration at the patience, ingenuity, and dexterity with which the natives are enabled to produce such extraordinary results with such wonderfully simple machinery.*

327. The consideration of design, as applied to woven fabrics which are for use as garments or as furniture, is a subject of no ordinary importance. The skill and labour engaged in their production forms a large part of the industry of India, and the design employed cannot but exercise a great influence over the general taste of the inhabitants of that country. Garment fabrics should never be over ornamental and no undue attention should be attracted to the ornament. Violence of contrast either of light or dark colours, or gaudy, florid, and large ornament are among the common sources of error which ruin design, and unless the designer pays careful attention to texture and lustre of his material, these faults are not easily avoided, Indian fabrics are, as a rule, designed on the principles presumed to be the right ones. The ornament is always flat and without shadow, natural flowers are rarely used as imitations or treated for perspective effect, but are

* See Sir D. Wyatt's Industrial Arts, 1852.



A MAN reeling silk with a wheel, taken from a terra-cotta group in the Museum.
(No. 1639.-'72.)

conventionalized by being displayed flat and according to a symmetrical arrangement, and all other objects, even animals and birds, when used for ornamentation are reduced to their simplest flat form. When colour is added it is usually rendered by the simple local hue often bordered with a darker shade of the colour to give it a clearer expression. The study of Indian textile patterns will show how much beauty may be obtained by simple means when regulated by just principles, and how perfectly unnecessary are the multiplied tints by which many British designers think to give value to their works. Looking at the details of Indian patterns it is surprising how extremely simple they are in reality, and yet the effect is satisfactory and full of apparent richness. The evidence that their beauty results entirely from adherence to true principles soon becomes felt from study. The details themselves are often poor, ill drawn, and commonplace, yet from the knowledge, which is still instinctive in native designers, in spite of the scant encouragement given to their good education, the selection of tints and *quantity* which is bestowed on ornamental forms may be justly admired and held up as exemplary of true principles. As a rule, there is the adaptation of all the best qualities of design, an entire appreciation of the effects to be produced by the texture and foldings of the tissue when used as an article of dress, and one of the main reasons for this may be traced to the simple patterns which, with such inherent good taste, the native generally makes use of. Speaking of Kashmir shawls, Mr. Redgrave, in his report on the Exhibition of 1851, remarks that "there is nothing more difficult than to disabuse the world of a rooted error, and as the multitude who rarely understand the true cause of excellence have adopted the idea that the form called the *Indian pine* is the distinguishing characteristic of Kashmir patterns, this form is supposed to be necessary to the sale of shawls of this fabric, and is therefore the prominent or leading feature in all the European imitations and repetitions of these goods. But there are principles of excellence in the designs from India and the East that are the real causes of their beauty, apart from any leading form, and unless these are understood and practised the forms alone will help but little towards the rich effects so constantly found in those works. The Indian pine, moreover, is not present in all Kashmir shawls, in some it is either greatly suppressed or entirely absent. Whatever may have been the cause of its intro-

duction there, whether as a sacred or national symbol, or as used only for the supposed beauty of its curves ; its constant repetition in works intended for European wearers is, to say the least of it, a cause of great monotony, and implies a want of invention on the part of the designer, whose skill should supply some novel application of ornament to such fabrics to ween the public from this stock idea on the subject. But in doing this care should be taken to keep in mind those principles which are the true cause of the beauty of the Indian fabrics, comprising their treatment of form, treatment of colour, beauty of line, and due consideration of the material."

328. Mr. Owen Jones' rules for the decoration of fabrics are as follows :—

I. The ornament should be flat without shadows or the appearance of relief.

II. If flowers, foliage, or other natural objects are the motive, they should not be direct imitations of nature, but ornamentally displayed in obedience to the above rule.

III. The ornament should cover the surface either, by a diaper based on some regular geometrical figure or growing out of itself by graceful flowing curves, any arrangement which carries lines or pronounces figures in the direction of breadth is to be avoided, and the effect produced by the folding of the stuff should be carefully studied.

IV. The size of the pattern should be regulated by the material for which the design is intended, small for close thick fabrics, larger for fabrics of more open textures, and more dispersed in cotton or linen goods.

329. A perusal of Dr. Forbes Watson's Work on the Textile Manufactures and Costumes of the People of India, will show the steps that have been taken to make known to the English manufacturing centres the requirements of natives in respect of design and texture. "Specimens of all the important textile manufactures of India existing in the stores of the India Museum," writes Dr. Watson, "have been collected in 18 large volumes, of which 20 sets have been prepared, each set being as nearly as possible an exact counterpart of all the others. The 18 volumes, forming one set, contain 700 specimens, illustrating in a complete and convenient manner this branch of Indian manufactures. The 20 sets are to be distributed in Great Britain and India, 13 in the former and seven in the latter, so that there will be 20 places each provided with a collection exactly like all the others, and so arranged

as to admit of the interchange of references when desired. Each sample has been prepared in such a way as to indicate the character of the whole piece from which it was cut, and thus enable the manufacturer to reproduce the article if he wishes to do so. In other words, the 18 volumes contain 700 working samples or specimens. The 20 sets of volumes may thus be regarded as 20 industrial museums, illustrating the textile manufactures of India, and promoting trade operations between the East and the West in so far as these are concerned."

330. These collections of samples are calculated to afford not only a valuable guide to a large class of manufacturers, but also to place the study of Indian textiles designs within the reach of a great number of people. Some 13 copies have been distributed in England, and the rest have been sent to India where they serve as means of ordering a particular pattern or kind of fabric to be sent either to England, or to be manufactured in England and sent out for native use. Belfast, Bradford, Dublin, Edinburgh, Glasgow, Halifax, Huddersfield, Liverpool, Macclesfield, Manchester, Preston, Salford, and the India Office are the 13 localities of Great Britain; whilst those in India are Allahabad, Mirzapur, Agra, Amritsar, Lahore, Umrawattí and Nagpur.

331. The patterns of the Oriental stuffs which India, Turkey, and Tunis contributed to the Exhibition of 1851 in such rich variety gave rise to a fitting tribute of praise from the reporter, who, in the following terms, pointed out the peculiarities which were worthy of our remark. "In the fabrics of India the correct principle already laid down, namely, that patterns and colours should diversify plain surfaces without destroying or disturbing the impression of flatness is as carefully observed as it was in the middle ages, when the decoration of walls, pavements, and carpets was brought to such perfection by the Arabs. But it is not only the observance of this principle which distinguishes the Indian stuffs in the Exhibition; they are remarkable for the rich invention shewn in the patterns in which the beauty, distinctness, and variety of the forms and the harmonious blending of severe colours called forth the admiration of all true judges of art. What a lesson such designs afford to manufacturers even in those nations of Europe which have made the greatest progress in industry!"

332. "It is probable," writes a Mr. Maurice in 1800, "that the unrivalled beauty of the objects, animate, and inanimate,

in the southern districts of India, the gaudy plumage of birds, and the vivid colours of the plants and flowers, forcibly impressed upon the mind of the admiring Indian first induced him to seize the pencil and imitate the strokes of India. Those colours in the tropical regions and under the beam of a vertical maturing sun are exalted to an uncommon height of brilliancy, and after the rains, especially, exhibit a scene the most picturesque and lovely that the eye can behold. Though their pictures, in consequence of their ignorance of the method of distributing to advantage the lights and shadows of a piece, which the European artists call *chiaroscuro*, are destitute of all relief, though also they pay very little attention to the rules of just proportion in delineating animal figures on the surface of silk and cotton, whatever care they might have taken in the sculptured images of human figures, in which they could scarcely be guilty of any gross offence against those rules, and though the laws of perspective, so necessary to produce effect in that art, are, as just remarked, unattended to by the Indian artist, yet the delicate strokes of the Indian pencil, especially when employed in portraying the lovely plants and flowers of their country, added to the vivid and permanent glow of the colours they made use of, have in every age gained them the admiration of all nations, who have given convincing proof of that admiration by suffering India, in exchange for the commodities thus richly ornamented, to engross the bullion of the whole world.*

* "To return to the Indians and to consider first their method and the materials used in painting on cotton. The more pure from mixture, the more lively and beautiful, though not more permanent, are said to be the colours. In their first efforts to excel in this line the Indians probably used only the simple expressed juice of flowers and shrubs, the most vivid they could select.*

* Some of their dyes are well known, as, for instance, indigo, turmeric, sapan, and myrobolans. The different kinds of madder root require to be carefully distinguished with respect to their properties, as, for instance, the *manjít* of different parts of India. The *al* and *ach* as yielded by the different species of *morinda* in central India, and employed in dyeing the permanent deep red calico called *khurwa*, which is much worn by water carriers. The different lichens from the Himalayas and Scinde; the roots and herbs, flowers and fruits from Arrakan and the Indian Islands produce dyes, all of which are worthy of attention in investigating the colours of native fabrics. Though the arts of dyeing and of calico printing have been practised in India from the earliest times, and by some are supposed to have originated there, there do not exist many Indian textiles which may be quoted as superior specimens of either the one or the other art. But among cotton, silk, woollen, and mixed fabrics may

Fossil earths of various colours, as ochre, the yellow and the red, might afterwards be employed, and lastly as they advanced in chemical knowledge minerals lent their aid to exalt their tints, to give them stability and to increase their variety. The two prevailing colours on the silks and cottons imported from India are the deep blue and the bright red, and the basis of these is well known to be indigo and gum lac. Indigo is formed from the leaves of a plant, which grows about two feet high, called *Indicum* by the ancients from the river Indus down which it was brought from Lahore, of which city formerly it was the staple commodity. Its native appellation is *Nili*, literally blue. The finer sort is, however, cultivated about Biana and Agra, and the colouring substance is the *fecula* or dregs, made by means of water and oil olive out of those leaves. It is brought to us in cakes of so intense a blue as to appear almost black, in consequence of which when employed by the painters it is obliged to be ground up with white, or it could not be used with effect. * *

The gum lac or *lacca* of the ancients has been mistaken for a vegetable production, but is in fact an animal substance somewhat of the nature of cochineal, and is the production of an insect resembling a bee, which deposits this glutinous sediment on the branches of certain trees, adhering to which it is brought to us, and thence bears among commercial men the technical name of stick lac. The colour is obtained by simply boiling the stick lac in water, then filtering the decoction, and evaporating the superfluous humidity. With these two colours, but not these only, since India affords innumerable other vegetable as well as mineral substances adapted to the purpose, are the beautiful calicoes produced in her looms, painted or stained.”*

333. The system and institution of castes has no doubt *Muslims*, had a material effect upon the arts of India. The grouping

be discovered many beautifully dyed articles, and a great variety of prints which may be admired for the taste and elegance of their patterns. The early esteem in which they were held in Europe is evidenced by the Oriental names of many of the Indian goods being applied even in the present day to the English imitations. The art of dyeing is still in a rude state in India as far as the methods adopted are concerned, yet in looking at the results which are attained they cannot be despised even by the scientific dyeing of the West. But in the management of colours, the skill with which a number are employed and the taste with which they are harmonised, whether in their cottons or their carpets, their silks or their shawls, Europe has nothing to teach but a great deal to learn. (See Descriptive and Illustrated Catalogue of the Great Exhibition of 1851.)

* Maurice's Indian Antiquities, Vol. VII. (1800).

of the various classes of the population have a similar effect upon the productions of the country to those results which the guilds of the middle ages produced upon particular manufactures. The native who is born a shawl maker, a goldsmith, or a potter has the benefit of a lengthened training, which brings into one groove every faculty of his mind and every physical capacity, and excellence in his pursuit becomes the standard of his social position. Thus Hindu artisans have acquired a marvellous sensibility of touch which enables muslins of a wonderful degree of fineness to be woven by their fingers, and that the designers of shawls and embroiderers have learnt from their birth the forms and colours of patterns handed down for many generations in the families of their caste.

334. Bengal was famous for the fine qualities of its muslins some 16 centuries ago, and its renown in this respect has by no means diminished even to the present time. The locality most celebrated for this manufacture is the district of Dacca, where weaving is carried on in almost every village; but the principal places where muslins are made are Dacca, Sunargong, Dumroy, Titabad, Junglebarí, and Bazetpúr. Dacca is situated on the north bank of the Búriganga, one of the channels by which the Brahmaputra discharges its water into the Megna. In 1838 its population was computed at 68,000, and the city was described by Tavernier in the 17th century as a place of great trade.*

335. The cotton of which the fine Dacca muslins are made is grown in the district, and differs from the common cotton plant of Bengal in some particulars, the most important being that the staple of the cotton is longer, finer, and softer. The finest qualities called the photí which have been cultivated from time immemorial in the district, are grown in certain localities along the banks of the Brahmaputra and the Megna. Its superiority has been attributed to the action of the sea, the water of which mixing as the

* About 1666 Tavernier visited India, his description of the court of the Great Mogul at Delhi embraces some observations about Dacca muslins. He describes them as being "so thin and light as scarcely to be felt in the hand, for they will spin the thread so fine that the eye can hardly discern it, or at least it seems to be but a cobweb." Describing the jhuna, he says, "it is a sort of calicut, which is so thin that, when a man puts it on, his skin shall appear through it, as if he were naked. The merchants are not permitted to transport it, for the governor sends it all to the seraglio of the Great Mogul, and to the principal lords of the court. Of this the sultanesses and the great noblemen's wives make them garments in the hot weather, and the king and the lords take great pleasure to behold them dance in these garments."

tide rolls in with that of the rivers, which overflow their banks during three months of the year, causes a deposit of sand and salt, and thus improves and fertilizes the soil. The cotton in the state of *kapas*, that is, with the seeds and wool unseparated, is cleansed and prepared by the women who spin the yarn. The wool adhering to the seeds is carded with the jaw bone of the *boalí* fish, the teeth of which being small, recurved and closely set, act as a fine comb in removing the loose and coarse fibres of the cotton and all extraneous earthy or vegetable matter. To detach the fibres from the seeds a small quantity is placed upon a smooth flat board, upon which the Hindu spinner rolls an iron pin backwards and forwards with her hands, so as to separate the fibres without crushing the seeds. The cotton is then teased with a small hand bow, formed of a piece of bambú with two elastic slips of the same material inserted into it, and strung with a cord of catgut, of silk, or of twisted plantain or ratan fibres. Thus reduced to a light downy fleece, the cotton is spread out and wrapped round a thick wooden roller, and on the removal of the latter instrument it is pressed between two flat boards. It is next rolled round a piece of lacquered reed of the size of a quill, and lastly is enveloped in the smooth and soft skin of the *cuchia* fish, which serves as a cover to protect it from dust and from being soiled, whilst it is held in the hand during the process of spinning. The finest thread is spun by women generally under 30 years of age. The spinning apparatus, which is usually contained in a small flat work basket, comprises the cylindrical roll of cotton, a delicate iron spindle, a concave piece of shell embedded in clay, and a little hollow stone containing chalk powder, to which the spinner occasionally applies her fingers. The spindle is not much thicker than a stout needle. It is from 10 to 14 inches in length, and attached to it, near its lowest point, is a small ball of unbaked clay about the size of a pea to give it sufficient weight in turning. The spinner sitting on a low stool holds it in an inclined position, with its point resting in the hollow of the piece of shell, and turns it between the thumb and forefinger of one hand, while she at the same time draws out the single filaments from the roll of cotton held in the other hand, and twists them into yarn upon the spindle. A certain degree of moisture combined with a temperature of about 82° is the condition of atmosphere best suited to this operation. The Dacca spinners generally work from soon after early dawn to nine or ten o'clock in the morning before the rising sun dissipates the dew on the grass, or

when this is wanting and the air is unusually dry, it is not unusually made over a shallow vessel of water, the evaporation from which imparts the necessary degree of moisture to the filaments of cotton. The varieties of Dacca muslins are exceedingly numerous. That called the mulmulkhas has from 1,800 to 1,900 threads in the warp, which is a yard in width. The names of the different cloths are chiefly figurative, and expressive of the delicacy of the material. As instances of the fineness of the muslin fabric called abrawan, it is said that the Emperor Aurangzib remonstrating with his daughter for the indelicacy of her costume, was told by her that she had on seven suits ! The story also obtains that a weaver was once expelled from Dacca for his neglect in allowing his cow to swallow a piece of abrawan which he had carelessly spread on the grass ! Mr. Taylor, in his *Descriptive and Historical Account of the Cotton Manufacture of Dacca* (from which work the above information is derived), says, that the art of sewing in Bengal is almost entirely confined to the Muhammadan portion of the inhabitants. Fine needlework or embroidery appears to have had its origin in Egypt. The Israelites there practised the art, and excelled in it before they settled in the land of Canaan ; and the Phœnicians and Greeks derived their knowledge of it from that country. and were the means of diffusing it among the nations of the West. It appears to have been extensively practised in Mesopotamia about the end of the ninth century. Embroidery is indeed an art for which that country has always been celebrated, and it is probable that from the banks of the Euphrates it was first introduced into Bengal. The different branches of needlework in India are chiefly practised by men, and are carried on as distinct trades. Silai (sewing) affords employment to a large body of Durzís of Dacca, who prepare a variety of turbans, skull-caps, jackets, with loose sleeves and open cuffs, long loose garments worn like shirts, double-breasted gowns having the skirts plaited with folds : and bodices, spencers, and petticoats for females. In rafu-gari, or darning, the Muhammadans display a degree of manual dexterity almost equal to that exhibited by the Hindus in weaving. An expert rafugar can extract a thread 20 yards long from a piece of muslin of the same dimension, and replace it with one of the finest quality. This operation of picking out a thread is generally done when a coarse thread is discovered in a web of muslin after bleaching. The rafugars are principally employed in repairing cloths that have been injured during bleaching, in removing weaver's knots from threads, join-

ing broken threads, and forming the gold and silver headings on cloths. Most of them are addicted to the use of opium, and generally execute the finest work whilst they are under the influence of this drug. They constitute a distinct class or Muhammadan caste. Embroidery is an art for which Dacca has long been celebrated. Muslins, net fabrics, and woollen shawls and scarfs are embroidered with silk, gold and silver thread, and with the wings of the beetle. The silk which is used is both of the common and floss varieties, and appears to have been formerly an article of export, as the name of Dacca silk is still given to one description of this material used in England. The gold and silver thread and wire are of different sorts, and bear various names according to the particular purposes to which they are applied.*

336. The loom-figured muslins, from the exquisite delicacy of manipulation which many of them display, may be considered the *chef d'œuvre* of the Indian weaver. From their complicated designs they have always constituted the most expensive productions of the Dacca loom. As much as 31*l.* is said to have been paid by the Emperor Aurangzib for a single piece. Mr. Taylor gives the following account of the mode of weaving this class of muslins :—"In manufacturing figured muslins, two weavers sit at the loom. They place the pattern, drawn upon paper, below the warp, and range along the track of the woof a number of cut threads equal to the flowers or parts of the design intended to be made; and then with two small fine-pointed bambú sticks they draw each of these threads between as many threads of the warp as may be equal to the width of the figure which is to be formed. When all the threads have been brought between the warp they are drawn close by a stroke of the lay. The shuttle is then passed by one of the weavers through the shed, and the weft having been driven home it is returned by the other weaver. The weavers resume their work with their pointed bambú sticks, and repeat the operations with the lay and shuttle in the manner above described, observing each time to pass the flower threads between a greater or less number of the threads of the warp in proportion to the size of the design to be formed."

337. As regards printed cotton goods there are two Printed goods. kinds, those printed on a white ground, and those printed on a coloured ground. They are chiefly used for women's

* Digby Wyatt's Industrial Arts.

skirts or petticoats, but are also used to make up sarís, and coarser varieties are made for counterpanes, linings for tents, &c. The patterns mostly used are small and in good taste, but the execution is not equal to European printing.

338. Dyed and printed chintzes are produced all over India, but Masulipatam, Arní, and Sydapet in Madras are famous particularly for their chintzes.

339. In regard to the mode of painting cottons in India, when the outline is drawn the linen receives the first washing. An ordinary workman then extends it on the ground, and, sitting down, puts on the principal colour. After a second washing a more skilful artist extends the cloth on a small narrow table, and marks the shades. Their pencils are made of a piece of bamboo, pointed and split. An inch above the point is a cushion of wool to retain the colours, which the artist presses to make the liquid descend the length of the reed.*

Embroidery
and ornamental
fabrics.

340. The art of embroidery was known and practised with great skill in ancient times in Egypt, Assyria, and Persia. The Israelites learnt the art before their exodus, the Babylonians were famed for their rich tapestries, and the Assyrian monuments display richly embroidered robes and trappings. Many parts of India are famous for this art. "From Dacca," says the Abbe de Guyon in 1744, as quoted by Mr. Taylor, "come the finest and best Indian embroideries in gold, silver, or silk, and those embroidered neckcloths and fine muslins which are seen in France" at the present day.

341. Embroideries of colored cotton, silk, woollens, muslin, cloth, and leather are produced in all parts of India. Embroidered silks of the best kind come from Burdwan, Dacca, Benares, Delhi, Pind Dadun Khan, Jhelum, Kashmír, and Lahore. At Rangoon a woven embroidery of silk, called Patsoe, is of a very elaborate description, and takes a long time to weave, as many as 60 shuttles being sometimes used in the production of a single piece. Another description of silk woven embroidery is made at the same place called Tameing, and is embroidered in the loom with silver threads. In embroidering cloth or other fabrics, the material is stretched on a horizontal bamboo frame raised about two feet from the ground, and the figures or patterns intended to be worked are drawn upon it by designers, who are generally Hindu painters. On woollen cloths the outline is traced

* See Maurice's *India Antiquities*, Vol. VII. (1800).

with chalk, and on muslin with pencil, and the body and filling up of the design is copied from colored drawings. The workmen seat themselves on the floor round the frame, and ply the needle by pushing it from, instead of towards them. A common piece of china or glass often serves to cut the thread instead of scissors. Some good beetle wing embroidery is made at Madras, and the velvet awnings, masnad covers, húkah carpets, and elephant trappings, embroidered with gold and silver from Múrshedabad and Benares are well known. Embroidered saddles and saddle cloths come from Pattiala, Múltan, and Lahore.

342. Writing of Guzerat, Marco Polo, in the latter portion of the 13th century, describes the manufactures of that province. "They also work here," says he, "beautiful mats in red and blue leather, exquisitely inlaid with figures of birds and beasts, and skilfully embroidered with gold and silver wire. These are marvellously beautiful things; they are used by the Saracens to sleep upon, and capital they are for that purpose. They also work cushions embroidered with gold, so fine that they are worth six marks of silver apiece, whilst some of those sleeping mats are worth ten marks."*

343. Embroidered and inlaid leather work for bed covers, palankin mats, and the like, is still a great manufacture in Rajkot and other places of Kattiawar in Peninsular Guzerat, as well as in the adjoining region of Scinde.†

344. Saddles are highly ornamented after the native fashion in Patna. The workmen [Knugirdoz] make saddle cloths not quite so long as those used by the European knights of the 15th century, but still very unwieldy, and loaded to an extraordinary degree with tassels, fringes, straps, and all manner of appendages.

345. Gold embroidered velvet elephant cloths, canopies, throne cloths, carpets, saddle cloths, punkahs, umbrellas, &c. are made at Gúlburgha, Aurangabad, and Hyderabad in the Dakkhan, and are conspicuous for the gorgeousness of their effect. The state trapping of an elephant consists of a large cloth, which completely covers the body of the animal, and falls down to within a short distance of his feet. The size and shape of these trappings has continued unchanged from the very earliest periods of Indian history. The oldest sculptures show that the same ample cloths were used, as is now the case in modern times on occasions of state.

* See Col. Yule's Marco Polo.

† See note from Sir Bartle Frere, quoted by Colonel Yule in his *Travels of Marco Polo*.

Upon these cloths the howdah is placed, and over it a canopy, and beneath it sits the native prince or noble. The mahout or driver sits on the neck of the elephant, and before him, over the head of the animal, is spread another piece of cloth embroidered even more richly than the rest of the trappings.

346. On each side of the ears, and almost concealing them, hang long cords of gold and silver twist. The elephants of India have always been peculiarly identified with regal magnificence. When Alexander the Great first came in contact with them, and perceived their splendour in state and their use in warfare, he determined upon introducing them into Greece. The experiment, however, proved unsuccessful, since the expense and difficulty of maintaining them offered an insuperable obstacle to his project. The commercial intercourse which existed between India and Italy was not confined to the importation of elephants into the latter country, since Pliny tells us that in his time the Roman citizens devoted no less than 50 million of sesterces annually (about 400,000*l.*) in procuring the luxuries of the East. Among these may be believed that silks and silk stuffs formed no inconsiderable item.

347. A curious kind of cloth is made at Aurangabad, consisting of silver tissue embroidered with gold and beetle wings, and at the same place are produced ribbons of different colored silks, embroidered with gold and silver thread. In Kashmír and the Punjab it is commonly the practice to embroider the Pushmína cloth with floss silk and with gold and silver thread. Recently merino imported from England has been similarly treated, and shawls, turbans, and scarfs, are produced in that material. In Kashmír and Kabul the common chogahs of goats and camels hair are wonderfully embroidered with cotton threads for a very insignificant price. At Islamabad excellent embroidery is executed on rough cloth, the patterns being bold and in good colouring. A very effective class of embroidery is also here effected by a species of appliqué work, the various colours and forms of the pattern being cut out and sewn down upon a ground of cloth. These cloths are used for trappings and for tables. In nearly all the colored Panjab and Kashmír embroidery, the brilliancy of the colored silks and the excellence of the patterns into which they are worked are more conspicuous than the quality of the work. The very roughness of the embroidery is often productive of good effect and, not unlike the rude dashes of the brush in oil paintings, shows out the intention of the design with better

effect than a more careful and minute execution could have produced.

348. The problem how best to unite the precious metals with colour has been subject to a long course of experiments extending over many ages of antiquity. Dr. Royle mentions Babylonian stuffs as being adorned with gold and variously coloured figures. The desire shown by the Romans to possess golden dresses, and for gold enrichments generally, was, no doubt, inherited from them by their descendants, the inhabitants of the lower empire, long after the traditions of the fine arts had perished. The Byzantines indulged in golden writings, in gilded mosaics, and in the richest embroidery, jewels, and enamels. From the remains which have come down to us of their attainments in these departments of the industrial arts, we have no difficulty in recognising the fact that they had arrived at a just appreciation of the importance of acting up to first principles. When the Moors imbibed from the inhabitants of Byzantium their first principles of design, they, no doubt, availed themselves of the development which the art of blending gold and colours harmoniously had attained in the lower empire, and in the majority of Moorish productions may be found a strict attention to those practices which conferred so agreeable an effect on the Byzantine works. The use of the dark line to prevent gold patterns from spreading on to coloured grounds was constantly adopted, and the introduction of the white line to distinctly trace the contour of every form was carried to a great extent. The taste for gold and colours which Muhammadans originally derived from the Greeks was carried by them to the East, and there at once found a congenial atmosphere. Dazzling combinations of gorgeous colours and costly material became the essential elements of every durbar or festival, and were used to increase the splendour of monarchs, by the display of which subjects were awed into subserviency.*

349. The Muhammadan rulers of Delhi took much pains to foster the arts of embroidery, and during the reign of Ala-ud-din five curious regulations were made to keep all bazaar articles at Delhi at low prices; the fifth directed the Diwan to grant passes for the purchase of costly articles out of the Sultan's store (Sarai 'Adl). The order was that no man should be allowed to buy out of it costly stuffs such as Tasbîh, Tabrizî, embroidered cloths with gold threads, Delhi

* Digby Wyatt's Industrial Arts.

floselle silks, Kamkhábs (Kinkabs), Shushtar silks, Harírí silks, Chinese silks, Bhíram silks, Deogír silks, and other stuffs which common people do not use, without at first obtaining a pass from the Divan and writing out a receipt for them. The Divan then used to give Amírs, Maliks, great and well-known men, passes according to his knowledge of their circumstances; but if he knew that some of them, though not merchants, had merely applied to him to take costly stuffs from the Sarai 'Adl in order to sell them in the country at higher prices he refused to give passes. The art of embroidery appears to have not been behind-hand in those days, for we hear of Ala-ud-din presenting Ala-ul-mulk with a garment *wrought in gold, with pictures of tigers* and a woven waist belt.*

Kinkab,
varieties of.

350. The famous kinkabs of India are silks with patterns interwoven in gold or silver thread. There are several varieties; *kinkab*, in which the metal thread predominates (the name is said to be derived from Kum Khwab—without sleep,—the scratching of the gold and silver threads being irritating when worn next the skin, or according to another derivation, which Sir Bartle Frere tells me of, because no owner of such beautiful fabrics can sleep in peace); *hemrú*, in which the silk ground predominates over the gold and silver thread; *luppa* is all gold or silver, and the wire thread is alone visible; *tas* is much thinner in texture, but made in the same manner as luppa. A great deal of kinkab is manufactured at Ahmadabad in the Bombay Presidency, and the embroidered silks are of all varieties and applied to a great number of uses, such as turbans, bodices for native women, skirts of dresses. For instance, "Ghagra" is a skirt worn by women from Malwa, Guzerat, Kattyawar, and Kutch, also by Purbhú girls in Bombay, and is fastened by a band round the waist and reaches the ankles. The Ghagra is a modern innovation adopted by Hindu and Jain women from the Muhammadans. In South India the belief obtains that women wore the skirt and left the breasts bare in order to win back the affection of men. Until the Muhammadan invasion of India the made up kinkab was unknown. Kinkab is made in Kattywar, Nowanaggar, Kutch, Púnah, Bombay, Surat, Nassick, at Hyderabad in Sinde, and at Aurangabad and Yeola in the Dakkhan. In upper India Benares produces the best and most valuable kinds.

* See Major A. R. Fuller's translations from the Taríkh-i-Firúz Shahí, vols. 38 and 39.

351. The following is an account of the process of preparing *gilt wire* used in the manufacture of Búrhanpúr fabrics. Silver is put into a crucible formed out of the clay taken out of the river Panderal, near Búrhanpúr. The furnace is formed of four common bricks laid on an earthen floor, a layer of charcoal being placed at the bottom. When lighted the charcoal is fanned by a small hand punkah made of matting, and in about 47 minutes the silver is in a fluid state ready to pour into a mould. The mould of silver is now beaten out and rounded, after which it is slightly filled to allow the gold to adhere. It is then washed in water and well rubbed with a fresh cut lime, and then washed in lime juice and water. After being moderately warmed gold leaf is folded over it, and the whole is put into the fire and finally beaten with a hammer. The piece is then drawn through a series of holes made in steel plates, the size of the various holes used being smaller after each operation. The final reduction of the wire is accomplished by rapidly reeling it through apertures in a steel plate of very small dimensions. The wire is then flattened with a hammer and then united with silk by twisting over it. The result is then used to make up brocade and tissues.

352. Múrshedabad and its adjacent port of Cossimbazar are celebrated as the centre of the Indian silk trade, and serve not only as depôts for raw silks, but as the principal manufacturing centres from whence many of the most distant countries are supplied with twist and made up goods. From 1704 to 1756 Múrshedabad was the capital of Bengal, and therefore the silk trade is to be regarded as the most important native industry of that province. It is also noticeable that when in 1704 Múrshed removed the capital from Dacca he took all the skilled artificers of that place with him to his new metropolis, and thus concentrated there the traditions of art for which Dacca has been celebrated from the time of the Buddhist sway over India.*

353. The tussur or wild silk is procured in abundance from countries bordering on Bengal, and from districts included within its limits. The wild silkworms are there found in several sorts of trees which are common in the forests of Silhel, Assam, and the Dakkhan. The cones are large, but sparingly covered with silk, and in colour and lustre this species of silk is far inferior to that of the domesticated insects. Its cheapness renders it useful in the fabrication of coarse silk.†

* See Digby Wyatt's Industrial Arts.

† See Hamilton's Description of Hindustan.

Lace.

354. But a small quantity of lace is made in India. A colored variety called Pattias and white lace called Gota are made in the Panjab. Black silk lace with gold thread is produced in Madras and is much admired. Very good gold and silver blonde lace, broad black lace on wire ground, broad white and fine lace on Brussels ground is made at Nagercoil in Madras. Embroideries on muslin are produced at Dacca, at Calcutta embroidered muslin is called *chickan* (needle) work, and some of it is very good in respect of design. Work of the latter kind is also made in Oude.

Kashmír
shawls.

355. The finest embroideries of India are those used in the production of Kashmír shawls. The material is woven of the finest pushm (*i.e.* Kashmír goats-hair taken from the roots), and is in itself of such beautiful texture that it seems wasteful of good things to cover it with embroidery. The wool selected is the soft down found next the skin and below the thick hair of the Kashmír and Thibetan goats. The designs most frequently used are those of the pine, and the subordinate ornamentation is of every conceivable variety. The beautiful combination of colors and the high degree of finish given to the work render the shawls as perfect as human hands can make them. Some shawls are worked on one side only, some on both sides, some are loom made, and others made by hand only. French designers have been for some years spoiling the old designs in Kashmír.

356. Pushmína, or the wool of the Kashmír shawl goat is conveyed from the plains of Thibet to Rudak on the backs of sheep of a peculiarly large breed. Rudak is the principal rendezvous of the wool merchants who convey the material from thence to Leh, the chief town of the province of Ladakh, where it is purchased by the merchants of Kashmír and carried to the seat of manufacture on the backs of men and horses. The value of the wool annually imported for shawls alone was stated by Baron Hügel to be 34,000*l*. One goat produces two pounds of wool annually; and besides the distinctions of quality the material is sorted according to the colour of the animal producing it into white and dark or ash coloured, the former for plain and the latter for dyed fabrics. One third of the whole is of the latter description, and whilst the white wool was worth at the time of Vigne's visit to Kashmír about two rupees a pound, the dark wool was only half that price.

357. "The principal articles of pushmína may be classed as follows:—Doshalla or long shawls, Kussaba or square shawls, Jamewars or striped shawl pieces, Ulwan or plain

white shawl cloth, and carpets, canopies, saddle cloths, &c. The Doshallas or long shawls are invariably sold in pairs, and are the most esteemed production of the looms of Kashmir. Fine long shawls with plain fields of handsome patterns may be procured at about 120% a pair; full flowered shawls may be had for about 150% the pair. The Kassabas or square shawls are loom made and needle embroidered. In form they are more suited to the taste and wants of Europeans than the long shawl, and are made and sold singly. The needle worked kinds are much cheaper than the loom manufactured, and the embroidery is far superior to the scarfs and shawls embroidered at Delhi. The Jamewars are handsome striped loom wrought shawls of rich patterns, and the most elaborate cost about 200% each. The Ulwan or plain shawl is woven like plain muslin without any ornament, and is made of various lengths being used for turbans and for Kammerbands.* The following information regarding the shawl manufacture in Kashmir is taken from Moorcroft's Travels in Kashmir. The first task of the spinner is to separate the different materials, of which the fleece consists usually in about the following proportions:—Coarse hair 3 lbs., seconds $\frac{3}{4}$ lb., dust, &c. $4\frac{1}{4}$ lbs., fine wool 4 lbs. Much attention is required to free the wool from the hair, and the process is a tedious one. The next step is cleaning and separating the wool. The spinning wheel is constructed on the same principle as that used in Hindustan. Women begin to work at daybreak, continue with little interruption the whole of the day if not taken off by other domestic affairs, and extend their labour until very late in the night. The yarn of the fine wool is sold sometimes by measure and sometimes by weight.

358. The Pinmangú keeps a shop for the purchase of yarn, and also sends people to collect it from the houses of the spinners. Having ascertained the kind of pattern most likely to suit the market, the weaver applies to persons whose business it is to apportion the yarn according to the colours required, and when this is settled he takes it to another whose function it is to divide the yarns into skeins, and those to be coloured are given to the Rangrez, or dyer, whose occupation is invariably hereditary. The Nakatu adjusts the yarn for the warp and for the weft, that intended for the former is double, and is cut into lengths of

* This information is condensed from the Report on Kashmir shawls by the Committee of the Exhibition of 1851.

3½ yards, anything short of that measure being considered fraudulent. The weft is made of yarn, which is single, but a little thicker than the double yarn or twist of the warp. The warp dresser takes from the weaver the yarn which has been cut and reeled, and stretching the lengths by means of sticks into a band, dresses the whole by dipping into a size of thick boiled rice water. After this the skein is slightly squeezed, and again stretched into a band, which is brushed and suffered to dry ; by this process each length becomes stiffened and set apart from the rest. The warp of the border of the shawl is generally made of silk, and gives a firmer texture and body to the edge of the cloth than does a warp of yarn. Very narrow borders are worked with the body of the shawl, but when of a broad width it is usual to work them on a separate loom, and the Rafugar or fine drawer sews them on to the edge of the shawl. The weavers are all males, and commence to learn at the early age of 10 years. Work is executed under four different arrangements :—1st, for wages when the workman is probably so deeply indebted to his employer for advances that he is in some sense a bond slave. 2nd, by piece work, so much for every hundred stitches. 3rd, by a sort of partnership, the master finding the material, and the workman finds the labour. The produce realised by the sale of the shawl, less the cost of the material, is divided into five parts, one of which goes to the master, and four to the workman. 4th, is a mode of equally dividing the proceeds between master and workmen, in which case the master finds the materials and feeds the workmen. The ustad or master has from 3 to 300 looms in his establishment, and they are generally crowded together in long low apartments. When the warp is fixed in the loom the pattern drawer (Nakash) and the 'Tazah-guru, or persons who determine the proportion of yarn of different colours to be employed, are again consulted. The workmen prepare the tugis or needles by arming each with coloured yarn of about four grains weight. These needles without eyes are made of light smooth wood, and have both their sharp ends slightly charred to prevent their becoming rough or jagged through working. Under the superintendence of the Tazah-guru the weavers knot the yarn of the tuji to the warp. The face or right side of the cloth is placed next to the ground, the work being carried on at the back or reverse on which hang the needles in a row and differing in number from 400 to 1,500, according to the lightness or heaviness of the embroidery.

As soon as the ustad or master is satisfied that the work of one line or woof is completed, the comb is brought down upon it with a vigour and repetition apparently very disproportionate to the delicacy of the materials. The cloth of shawls is generally of two kinds, one plain, or of two threads, one twilled, or of four threads. Two persons are employed in weaving, one throws the shuttle from the edge as far as he can across the warp, it is then seized by the second weaver, who throws it on to the opposite edge, and then returns it.

359. When the shawls are finished they are submitted to the Purusgar, or cleaner, who frees the shawl from discoloured hairs or yarn and from ends or knots. The next stage is handing over the goods to the Wafarosh, who has advanced money on them to the manufacturer, and to the mopkim or broker, and these two settle the price and effect the sale to the merchant. The purchaser takes the goods unwashed and frequently in pieces, and the fine drawer and washerman have still to do their part. When partly washed the dhobi brings the shawls to the merchant, in order that they may be examined for any holes or imperfections; should such occur they are remedied at the expense of the seller. The completion of the washing is done in clear cold water, soap being used with great caution to white parts only and never to embroidery. Coloured shawls are dried in the shade, white ones are bleached in the open air, and their colour is improved by exposure to fumes of sulphur.

360. It appears from Moorcroft's account that the design is drawn in black and white only by a man called a "Makash," or pattern drawer, and is by him brought to the overseer of the works, who carefully studies and determines the various colours of every portion of it, beginning at the foot of the pattern, he then calls out the colour and the number of threads to which it is to extend, that by which it is to be followed, and so on in succession until the whole pattern has been described. From his dictation the particulars are written down in a kind of short hand, and a copy of the document is given to the weavers.

361. Not only is it curious that the natives of India should so early have practised many of the arts and attracted the attention of foreign nations, but it is remarkable that they should have retained them through so long a series of ages, and carried them to so high a degree of perfection as to compete even in the present day with the looms of Lancashire and the fancy works of France.

362. In the designing of patterns for Kashmir shawls the treatment of form is one of the essential excellences. The objects used in ornamental decoration are always treated quite flat, and with the exception of in the ground, large masses are seldom introduced, but large leading forms, specially in the case of the Indian pine form, are filled in with a minute diaper of smaller forms, which are mostly of a foliated character. The beauty of the pattern is greatly increased by the graceful curves and disposition of these leading lines. The colouring of the shawls is also subject to a general rule. Simple flat tints are used, and shading not introduced so that leaves, flowers, or petals are rendered in a single tints. The inner foliations employed to fill up the pine and other outlines are in the best kinds of shawl very elaborate, and a broken texture of colour is obtained which produces a subdued and neutral effect. When large masses of colour are used, as in some of the embroidered ornament, secondary tints are mostly used, and thus the general effect has a cool tendency. When pure tints are used in the woven Kashmir shawls they are frequently broken by threads of other colours coming to the surface in the process of weaving. The principles closely followed by the designer are, the invariable use of flat forms without perspective or imitative rendering, the use of flat tints without shading, and the use of single hues of the same colour.

363. Kashmir shawls have been produced at Lucknow, and Captain Von Orlich says that the garden surrounding the tomb of Saadut Ali Khan at that place was inhabited by some Kashmires who had fled there some 12 years previous to his visit to the city (1843). "Hukim Medhi," writes the Captain, "the king's minister, and the most judicious counsellor that ever lived at this court, not only gave them a settlement here but plenty of work, for he at once availed himself of their skill in making shawls. They are still employed in this manner, but their work is inferior to that of Cashmere."

Carpets, &c.

364. It is probable that the invention of carpets originated in the East, where the climate causes a habit of sitting in the open air under the shade of trees, and where it is desirable to have some covering over the sand or dusty earth. Mats are most agreeable in hot weather and India is famous for these, as well as for fineness and variety of pattern. Carpets either of cotton, silk, or wool are employed in all eastern countries, from the south of India to Turkey in Europe, for praying and for occasions of state.

365. Native princes decorate their houses and palaces with the rich embroideries and carpets of Kashmir and other celebrated centres of silk and woollen manufactures. Captain Von Orlich during his visit to Lahore gives a description of the accommodation which he received at the hands of the Maharajah in 1842. A camp was erected in a courtyard, and he writes, "This courtyard was appropriated to the camp of our escort, and five large tents, which were furnished with silk beds, had been put up by command of the Maharajah. The apartments were very luxuriously furnished with carpets and beds, and it was the first time since I quitted Bombay that I again slept in a house and in a silver bedstead with silken hangings. The balcony and the platform were likewise covered with valuable carpets, and a sleeping tent hung with Kashmir shawls was erected on the latter."

366. Indian carpets are of three kinds: carpets, properly so called, rugs, and satrangís. Carpets and rugs are made all or nearly all of wool, whilst the satrangís are made entirely of cotton. Lahore, Benares, and Mirzapúr are the chief seats of the manufacture of carpets, but Masulapatam, Mirat, and Bareillí, and Jabalpúr are places where the manufacture is carried on although to a lesser extent. At the last three places the work is mostly carried on in the prisons, and the criminals produce work which in the market is noted for quality and cheapness. Very large quantities of mats are made all over India, and are not only largely used in the country, but are exported to a considerable extent for use elsewhere.

367. A particular caste of natives devote themselves exclusively to the making of them. It is rarely the case that the making of carpets forms the sole occupation of the workmen, and although there are regular makers, the irregularity of the orders do not conduce to certainty in the time of execution or to uniform good quality in the workmanship. The demand from England is a growing one, and is not at the present time inconsiderable, but it requires both a greater knowledge of what is most suitable to the climate of England, as well as a better organised supply before the trade can be largely increased.

368. The best of all the mats in the Exhibition at Paris in 1867 were those from India. "The patterns," writes the reporter, "are quite classical in style, and recall the best types of mosaics for flooring purposes. The grass mats from Palghat on the Malabar coast are of extraordinary strength, durability, fineness, and flexibility. They may

be bent almost double without injury, and in the hot weather they are very much used by the natives and Europeans for sleeping upon. Other good Indian grass mats are made at Midnapore, near Calcutta."

369. Printed calicoes of large size are often used in India for covering floors, but the most common carpets employed are made of cotton. The Satranjís or Darrís are made in striped geometrical patterns at Agra, Múrsheda-bad, Rangpúr, and at many places in Madras. Pile carpets are made at Amballa and Lahore in the Panjab, and at Agra, Mirzapúr, and Bareilly in the North-west Provinces. The natives use rugs for praying and sleeping on, and carpets for houses are used by the richer classes. Rajputána and Madras produce a few rugs and carpets of an ornamental character. In the Bombay Presidency Dharwar, Khandeish, Sholapúr, Ahmedabad, Dhúlia, Hyderabad, all produce ornamental carpet and rugs. Silk-pile carpets of great variety of pattern and colors, possessing softness and richness of surface, are made of small size in Tanjor, Hyderabad, and Khypor; woollen carpets of a large size are made at Mirzapúr and Goruckpúr. The mode of making carpets in India is rude, the loom is nothing more than the common native loom placed vertically instead of horizontally. The weft is of thick strong cotton twist. The worsted is held in the left hand and a crescent shaped knife in the right. When the pattern is new or difficult the workman is guided as to the order and position of the worsted threads by a reader who sings out a kind of rhyme.

370. Speaking of the decoration of carpets, Mr. Jones lays down five principal rules, which take the following expression:—

I. The surface of a carpet serving as a ground to support all objects should be quiet and negative, without strong contrast of either form or colour.

II. The leading forms should be so composed as to distribute the pattern over the whole floor not pronounced either in the direction of breadth and length.

III. The decorative forms must be flat, without shadow or relief, whether derived from ornament or direct from flowers or foliage.

IV. In colour, the general ground should be negative, low in tone, and inclining to the tertiary hues, the leading forms of the patterns being expressed by the darker secondaries, and the primary colours or white, if used at all, should be only in small quantities to enhance the

tertiary hues, and to express the geometrical bases that rule the distribution of the forms.

V. The laws regulating the harmonies and contrasts of colour should be attended to.

371. Mr. Richard Redgrave, R.A., in reporting on the design of various fabrics and objects of manufacture exhibited at the Exhibition of 1851, made some critical remarks on Indian carpets, which to a great extent apply to the productions of the present day. In the first place, he praises the general method of the native when unfettered by European influence. "The colour of the Indian carpets is so evenly distributed and each tint so well balanced, with its complimentary and harmonising hue; that the general effect is rich and agreeable; the hues all tend to a dark middle tint in scale, and white and yellow are sparingly introduced to define the geometrical arrangement of the forms, such arrangement being the sound basis of all Eastern ornament." * * * "A large silken carpet and a smaller one exhibited by the Honourable the East India Company are fine examples of the skill and taste which are evidently traditional in the Indian races." After this he points out the evil effect of European influence, and his remarks are all the more valuable as they prove what was held to be the state of art more than 20 years ago. The cure has unhappily not been yet applied, but the remedy lies in the hands of Government. The report continues, "Having spoken thus highly of the decoration of such goods in India, it is painful to observe the attempts ignorantly made to vitiate the sound taste of the native artists. It has no doubt been done by those who are unaware of the true knowledge and just principles evident more or less in all Indian manufactures; but it is not the less necessary to be commented on, since a school of industry seems actually in operation at Jubbulpore for teaching the reformed Thugs to make carpets in the worst European style, and at Bangalore the same teaching seems in operation. It is to be hoped that when the admiration elicited by the display of the Indian fabrics at the Great Exhibition is re-echoed back to the land that produced them, this strange error will at once be remedied. Even if good such patterns are not consonant with Indian tastes, and it is perhaps fortunate that they really are so extremely bad that they may fall at once before the better knowledge which the European judgment of the merits of Indian ornament will call forth and support. The gross errors to which imitative treatments have led in the decoration of carpets have already been referred to."

Hindu and
Muhammadan
costumes.

372. A large proportion of the clothing worn by natives in India, both of the Muhammadan and Hindu religion, consists of breadth of cloth untouched by needles or scissors. These leave the loom in a condition to be immediately worn or rather wrapped round the body, and are similar in that respect to the shawls, plaids, and scarfs worn in this country. *Turbans*, *Lúngís*, and *Dhotís* worn by men, and *Sarís* worn by women, are of this character. The *Dhotí* is a kind of scarf wound round the loins and brought up between the legs and tucked in over the stomach. It is a garment which among a large class of the lower and poorer natives constitutes the sole covering to the body. The turban is a longer and more narrow scarf which is folded round the head to form a species of hat, and the method of folding is of all possible varieties for different classes in different parts of the country. The *Lúngís* is a large scarf thrown round the shoulders and upper part of the body. The *Sarí* used by women is used to cover both body and head and forms a not ungraceful drapery. *Lúngís*, *dhotís*, *sarís*, and *turbans* have or should have their appropriate ornament where the folds are many and small, as in the case of *turbans*, the pattern should also be small; when on the other hand the folds are large, as in the case of *lúngís*, *dhotís*, and *sarís*, the pattern may be of a larger character. The greater portion of the common clothing worn in India is made of cotton, and there are certain shades of colour which are most sought after. Silk is used by the higher and richer classes, but mostly on occasions of state. Cotton is the most suitable material, and is the better protection in the hot climates. Dr. Forbes Watson says, "The modes of ornamentation are so peculiar and so characteristic that it will often be found that nothing beyond a difference in this respect separates one group (of clothing) from another." * * * "A piece of cloth may be offered for sale whose length and breadth and quality may fit it admirably for a turban or a *lúngi*, yet it may prove utterly unsaleable because its decorations is unsuitable and injures its usefulness, or because it is not in good taste from the Indian's point of view, or farther, because its colours are not fast and will not admit of the constant and rough washing to which his clothing is subjected."

373. Although a great portion of native garments leave the loom in a state for immediate wear, a number of vestments are made out of piece goods with scissor and needle, and are worn chiefly by Muhammadans, although Hindus also now follow the example.

374. Before the Muhammadan invasion the art of sewing was not practised in India, and it is probable that clothing was wholly made up in the loom before the followers of the prophet set foot in the country.* Even in the present day strict Hindus may be found to whom a garment composed of several pieces sewn together is an abomination, but generally the custom is to wear made up articles of dress.†

375. The turban is universally used throughout India, and is generally of a plain muslin texture, although other materials are introduced for the purposes of ornament. Silk is sometimes used for turbans by the upper classes, wool is not often used, but sometimes small embroidered Kashmir shawls are made use of. The size and shape of turbans is determined by the religion or caste of the wearer, for instance, the *Pattí-dar-pagrí*, which is a compact and neat turban, is worn by both Hindus and Musalmen; the *Júr-dar-pagrí* has a flat crown, and is also worn by Hindus and Muhammadans. The *Khirkí-dar-pagrí* is a full-dress turban worn by native gentlemen of both religions attached to royal courts, and with a band of brocade is a portion of an honorary dress presented on state occasions to persons of rank.

376. The *Nastalik* is a full court dress turban of the plainest white muslin, and fits closely to the head. The *Chakvídár* is a turban used by the Muhammadans of Mysore and Southern India. The *Sethí* is used by bankers; the *Mandíl* is used by officers in the army, and is a muslin turban with gold stripes, spots, and ends. The *Shumla* is a shawl, turban, &c.

* Albert de Mandelslo describes the Muhammadans of India in the year 1638, he says "They make their garments of calicoe, silk, or brocade, according to the ability of those that wear them, they lie close to their bodies above the waist like ours, but grow wide and wider downwards to the small of the leg. Whereabouts their breeches, which reach to their shoes, are gathered by a string into many pleats. Their shoes are of Spanish leather, silk or brocade, with very low garters, because they have frequent occasion to pull them off when they go into rooms where the floors are covered with rich tapestry. Their head dress comes nearer to that of the Turks than of the Persians, being commonly of their calicoe, or silk interwoven with gold and silver thread, they lay it bye when they go to bed. They have over their garments a kind of cloak to defend themselves against the injuries of the season. Their garments are ty'd round the waist with a silk girdle wrought with gold, and over this they have a kind of sash of fine calicoe, in these persons of quality wear their daggers, the handle and sheath of which are generally of gold and beset with precious stones."

† The gay and dressy youths of Patna (as also those of many other Indian cities) employ certain men named Pagriband, or Dustarband, to cross their turban in a fashionable manner. The turban preserves its shape so long as it is clean, but it is often unfolded either to be washed or fresh dyed.

377. The peculiarity of fabrics designed for making into turbans is that the ornament is confined to those portions of the material which in wear are exposed to view. The turban in its unfolded condition generally consists of a strip, varying from 9 to 12 inches in breadth and from 15 to 25 yards in length, and the ornament is generally reserved for the ends or fringes, or for the borders, portions which in the folding are most exposed. In folding the end is usually left free to hang down, or is turned up over the folds at the back. Previous to the adoption of the needle and the art of sewing the Hindus were clothed with two scarf-formed pieces, one worn over the shoulders and upper part of the body, and the other over the loins and legs. The former is called a *lúngí*, and the latter is known as a *dhotí*. When the *dhotí* is very small it passes by the name of *langoti*. The poorer Muhammadans and Hindus usually wear a piece of cloth wrapped round the loins (and this is also called a *dhotí*), which after a couple of turns round the waist is tucked up between the legs into the folds by the Hindu, and is allowed to hang down by the Muhammadans. The *lúngís* afford greater scope than the *dhotís* for the introduction of decorative ornament, the principle being to employ the decoration in the manner best calculated to set off the fabrics when in wear, and for this purpose not only are the ends ornamented but the borders also. Both thick and thin fabrics are required in India, as in many parts the temperature falls considerably during the cold season, and the poor suffer as much from cold during certain seasons as do the same classes in Europe. Thus cotton fabrics which are in use vary in quality from the finest muslin to the thickest material, and it frequently happens that the native who can only afford to purchase one garment in the year finds it economical to buy one which lasts both long and properly protects him against cold. The inconvenience arising from the thicker material during the hot season is simply avoided by not putting it on at all.

378. In *Dhotís* there is not much opportunity for ornament, as so much of the garment is concealed in consequence of the mode of wearing it, and in consequence of the necessity of frequent washing.

379. The *Kummerband*, or waistband, is an article of male attire, and is chiefly worn by the Muhammadans, but both Hindus and Muhammadans wear it in full dress. In the northern districts these sashes are made almost entirely of wool, and are of different degrees of fineness. Elsewhere muslin is the material employed, but ornament

when adopted is confined to the ends, into which coloured threads and sometimes gold tissues are introduced.

380. The sari is the chief article of female attire in India, and is used both to envelope the head and body. It is the common dress of Hindu women of all ranks, as well as that of a large proportion of Muhammadans. It is occasionally worn along with the petticoat by the Hindus of the northern provinces, but this combination is rare; among the poorer classes, and more specially during the hot weather, the sari forms the sole article of dress. The mode of wearing this garment is much the same all over India, the quality of material and the length and breadth of the material varying naturally with the position of the woman. As generally worn one end is passed twice round the waist, the upper border tied in a strong knot and allowed to fall in graceful folds to the ankle, thus forming a sort of petticoat or skirt, a portion of one leg being only partially concealed by the Hindu. The other end is passed across the left arm and shoulder, one edge being brought over the top of the head. Saris are made of cotton, of mixtures of cotton and silk, and of silk. In the cold season and in higher latitudes wool is sometimes used. Ornament is usually applied to the borders and ends, and a great variety of materials and patterns are called into requisition to produce different effects. It is a common custom to ornament the ends of the finer muslin saris with flattened gold and silver wire. The wire is not woven into the fabric, but is put in with the needle by a special class of workmen.

381. Of made up headdresses there are a variety which take the place of the loom made turbans. Many of the Brahmans in Bagulpur, also in the south of India, wear a cap of dyed cotton cloth which sets close to the head, and descends with two flaps over the ears. This is stated to be the original head dress of the sacred order. Muhammadans sometimes wear a small conical cap of muslin, and the Brahmans of Sind use an article of the smoking cap style made of white or coloured cotton, also a cap lined with cotton with a knob at the top. In the decoration of skull cap and smoking cap forms of head dress the Sind embroiderers produce very tasteful design in gold, silver, or coloured floss silks on cloth or velvet. The most gorgeous form of head dress known in India is the bulky Topi formed entirely of gold and silver cloth, and adorned with precious stones. These are made by the embroiderers of Lucknow, Delhi, and Benares, and are worn only by natives of the highest rank, forming a portion of the dress

of honour sometimes presented to persons of distinction by the princes of native courts. The Parsee wears a form of turban made up of pasteboard and chintz. The Sindí Topí is a cylinder like an inverted hat, with the brim uppermost, and is produced in a variety of colours. The Moplas of Malabar wears a stiff cap made of twisted silk thread, or of pasteboard round which is wound a handkerchief. Muhammadan gentlemen in cold weather sometimes wear embroidered otter skin, and the Persians wear the soft black lambskin of Bokhara. Made up body clothing is worn chiefly by the Muhammadans, but of late years various made up garments are being adopted by the Hindus. The Hindu fastens his jacket on the right side, whilst the Muhammadan fastens his on the left. Paejamás, or trowsers, are worn by both sexes, and are made wide and free, and sometimes tight at the ankle and over the leg. Close fitting jackets are worn by both Hindu and Muhammadan women.

TEXTILE FABRICS AND EMBROIDERY.

APRON. Black satin, with embroidered border. *Hindu*
(*Kutch*), modern. 2 ft. 10 in. by 2 ft. 4 in. Bought
(Exhⁿ of 1851), 3*l*. 804.-'52.

The pattern is remarkable for graceful lines, well-balanced masses, and harmonious colouring.

APRON. Black satin, with embroidered border. *Hindu*
(*Kutch*), modern. 2 ft. 4 in. by 2 ft. 6 in. Bought
(Exhⁿ of 1851), 3*l*. 805.-'52.

APRON. Black satin, with embroidered border. *Hindu*
(*Kutch*), modern. 2 ft. 4 in. by 2 ft. 11 in. Bought
(Exhⁿ of 1851), 3*l*. 806.-'52.

The border is of a floral pattern of graceful lines in black, white, dark blue, red, yellow, and green floss silk, and is both well defined and very effective in appearance.

BASKET. Bambú canework. *Indian (Singapore)*, modern.
H. $11\frac{3}{4}$ in., diam. 10 in. Bought (Exhⁿ of 1851), 1*s*.
1419.-'52.

Baskets something like this are extensively used all over India by pilgrims to carry bottles of the holy Ganges or Jumna water.

BASKETS, set of five of graduated sizes. *Indian*. 19th centy. Diam. $10\frac{1}{4}$ in., largest; $4\frac{1}{4}$ in., smallest. Given by J. Duff Gordon, Esq. 800 to 800*d*.-'72.

The baskets are made of bambú cane and fit one within the other. The work is probably of Madras.

BODDICE of a Woman's Dress. Blue and crimson satin embroidered with gold in borders and groups of flowers. The covering for the breast is of blue satin embroidered with rosette of gold lace. *Indian (Katch)*, modern. 21 in. by 20 in. Bought (Exhⁿ of 1851), 17*s*. 6*d*.

4004.-'52.

BODDICE of a Woman's Dress, Portions. Embroidered muslin. *Indian (Katch)*, modern. L., together, 6 ft. 10 in. Bought (Exhⁿ of 1851), 17*s*. 6*d*.

4005-4005*c*.-'52.

No. 4005*c* is a piece of needlework embroidery with a floral diaper pattern bordered by scroll ornaments produced by sewing on pieces of cut out cotton cloth.

BORDER. Kashmir shawl embroidery. *Indian (Lahore)*, modern. 9 ft. $3\frac{1}{2}$ in. by $14\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 4*l*. 2*s*. 6*d*.

4002.-'52.

BROCADE. Crimson silk and gold. ("Kinkhab.") *Indian (Ahmadabad)*, modern. 17 ft. by 2 ft. 6 in. Bought (Exhⁿ of 1851), 22*l*.

807.-'52.

Crimson silk ground covered with small disks embroidered in fine gold thread, each disk representing a lotus flower in water. At first sight the gold would appear to be in excess, but on close inspection the admirable way in which this defect is remedied will be seen, the ground re-appearing in the flower and as hatching on the gold. It is also noticeable that the lines of the hatching may be seen reversed in each flower, so that no set lines are produced in any direction, and the red and gold are most perfectly balanced. Thus the general bloom always instinctively sought after by the native designer is most successfully obtained.

BROCADE. Gold, and coloured silk flowers. ("Kinkhab Beyla.") *Indian (Benares)*, modern. L. 15 ft., W. 2 ft. 8 in. Bought (Exhⁿ of 1851), 32*l*.

744.-'52.

A crimson silk ground with stripes of gold tissue about two inches wide, covered with flowers and scroll work in dark and light blue, dark and light purple, dark and light red, and in green. The gold thread is very fine, and the embroidery is executed with admirable minuteness and delicacy. The pattern, although slightly crowded by the weaving, is very elegant, and the principle of the continuity of the leading lines from which the flowers spring can readily be traced.

BROCADE. Gold ground, diaper in silver, black, and red. ("Kinkhab Jahldar.") *Indian (Benares)*, modern. L. 14 ft. 6 in., W. 2 ft. 7 in. Bought (Exhⁿ of 1851), 32*l*. 10*s*.

752.-'52.

The red ground of mixed silk and cotton is covered by a diaper of silver thread filled up with a gold ground and by outlines of flowers in black and red silk.

BROCADE. Gold, silver, and coloured flowers, in diagonal stripes. ("Kinkhab Súrkh.") *Indian (Benares)*, modern. L. 15 ft. 8 in., W. 2 ft. 8 in. Bought (Exhⁿ of 1851), 46*l.* 4*s.* 743.-'52.

A red purple silk ground covered with diagonal stripes of gold thread filled up with alternate patterns of interlacing stalks and flowers in white, green, and red, and of scrolls of foliation in blue, red, green, and black. The effect is rich, and the silver ornament on the ground of gold is beautifully distributed. The patterns are so arranged that lines of colour range horizontally, while they follow in succession down the diagonal stripes. Thus the tendency of the eye to run in one direction is corrected by the horizontal arrangement of the colours.

BROCADE. Green and silver on a red ground. ("Kinkhab.") *Indian (Hyderabad)*, modern. L. 3 ft. 9 in., W. 2 ft. 7 in. Bought (Exhⁿ of 1851), 1*l.* 745.-'52.

The ground is of red silk, covered with an embroidered flowered diaper in yellow and green silk and silver thread. The pattern is remarkable for the perfect balance between the flowers and the ground, the small intermediate spot being just sufficient to prevent the red ground from overpowering the flowers. The thin outline of greenish yellow silk which separates the green leaves from the red ground presents a harsh or cutting contrast.

BROCADE. Green silk, with gold diaper. ("Kinkhab.") *Indian (Ahmadabad)*, modern. 6 ft. by 2 ft. 6 in. Bought (Exhⁿ of 1851), 4*l.* 759.-'52.

The ground of green silk is embroidered in gold thread with a lozenge-shaped diaper filled up with cones. The leading lines, although of the most simple kind, are relieved by the interweaving of the gold colour so as to destroy the stiffness which might have otherwise resulted.

BROCADE. Green silk with flowers in various colours. *Indian (Aurangabad)*, modern. 16 ft. by 2 ft. 6 in. Bought (Exhⁿ of 1851), 3*l.* 10*s.* 799.-'52.

The surface of dark green silk is covered with a flowered diaper in yellow, crimson, and white silk. It is an effective piece of embroidery and the colours are well balanced. The white edging on the red flowers is of importance in the avoidance of harsh contrast of the red on the green, and adds to the general liveliness.

BROCADE. Green silk, with gold flowers. ("Kinkhab.") *Indian (Dholepúr in Rajpútana)*, modern. 14 ft. by 2 ft. 6 in. Bought (Exhⁿ of 1851), 5*l.* 788.-'52.

The green silk ground is covered with a gold embroidered diaper representing conventional flowers and leaves. The thread used is not a simple wire, but of yellow silk bound with a thin tissue of gold. The relative value of the gold to the ground is admirably rendered, and the varied outline of the ornament is most judiciously arranged so that no set lines are introduced hurtfully to the general effect.

BROCADE. Purple and gold, flowered. ("Kinkhab.") *Indian (Ahmadabad)*, modern. 6 ft. by 2 ft. 6 in. Bought (Exhⁿ of 1851), 3*l.* 6*s.* 787.-'52.

The purple silk ground is interwoven with alternate plain and flowered stripes in gold thread. A little red is here and there introduced, and assists



BROCADE. Purple silk, diapered.
(No. 798.-'52.)

the richness of colouring. The general effect is much enhanced by the yellow appearing as a diaper on the ground of the plain stripes and the purple as a hatching on the flowers of the ornamental band with the addition of crimson spots in small quantities.

BROCADE. Purple and gold striped and flowered. ("Kinkhab Buengani.") *Indian (Benares)*, modern. L. 15 ft., W. 2 ft. 6½ in. Bought (Exhⁿ of 1851), 38*l.* 10*s.*
742.-'52.

A ground of purple silk covered with stripes of 1½ inches width, embroidered with a substantial gold thread scroll lined at the edges with green, red, and blue silk. The general effect is most gorgeous and full of harmony.

BROCADE. Purple and orange, flowered silk. ("Kinkhab.") *Indian (Ahmadabad)*, modern. 29 ft. 6 in. by 2 ft. 9 in. Bought (Exhⁿ of 1851), 10*l.*
790.-'52.

The ground of purple silk is covered with a lozenge diaper surrounded by a series of oval-shaped medallions occupied by clusters of flowers. This embroidery is remarkable for the general bold colour most perfectly balancing the purple, the foliage being further heightened with a few spots of red. The general outline of the medallions is rather severe, but corrected in some measure by the intermediate diaper. The foliage in the medallions is very well distributed.

BROCADE. Purple gold and silver. ("Kinkhab.") *Indian (Ahmadabad)*, modern. 8 ft. 8 in. by 2 ft. 6 in. Bought (Exhⁿ of 1851), 4*l.* 10*s.*
779.-'52.

The purple silk ground is covered by a square diaper pattern in gold thread, and in the centre of each square are clusters of birds in silver thread. This piece of embroidery is remarkable for the freedom from stiffness displayed in the leading forms of the diaper, and for the perfect value of the quantities of the gold and silver in relation to the ground. The yellow silk interwoven with the gold is also of great value to the general effect.

BROCADE. Purple silk, diapered. *Indian (Aurangabad)*, modern. 16 ft. by 2 ft. 8 in. Bought (Exhⁿ of 1851), 4*l.*
798.-'52.

The purple ground is embroidered with a diaper representing bunches of red flowers and green leaves embroidered in silk. This is a good pattern and the flowers are very artistically grouped. The white edging round them, together with the yellow edging round the leaves, is most valuable in softening the transition to the purple ground. (See Illustration.)

CAP. Coarse white canvas. Worn by prisoners in gaols. *Indian.* (Annual International Exhⁿ, 1872.) 7 in. deep. Bought, 2*s.* 6*d.*
879.-'72.

CARPET. Crimson ground, diapered in compartments of various colours. *Indian*, modern. 6 ft. 10 in. by 3 ft. Bought (Exhⁿ of 1851), 1*l.* 10*s.* 4*d.*
3959.-'52.

CARPET. Piece of stair-carpeting; woollen and cotton. *Indian (Masulipatam)*, modern. L. 23 ft. 10 in., W. 3 ft. 3 in. Bought (Exhⁿ of 1851), 1*l.* 10*s.* 4*d.*
3964.-'52.

CARPET. Silk. Green ground, with wide crimson border, geometrical floriated pattern in rich amber and other brilliant colours. *Kashmir*, modern. 15 ft. 3 in. by 6 ft. Bought (Exhⁿ of 1851), 30*l.* 9*s.* 3970.-'52.

The stiffness produced by the formality of the pattern is counteracted by the liveliness in the colouring. The texture of the silk pile is very agreeable both in assisting the good appearance of the pattern and for use.

CHINTZ. Portion. Printed. *Indian*, modern. 19 ft. by 3 ft. 6 in. Bought (Exhⁿ of 1851), 1*l.* 1*s.* 817.-'52.

Rather quaint. The pattern consists of groups of cone-like outlines filled with formal leaves and flowers in blue, red, and green. The grace of form and proportion of ornament to the ground is remarkably good.

CHINTZ. Portion. Printed. *Indian*, modern. 17 ft. 6 in. by 3 ft. 4 in. Bought (Exhⁿ of 1851), 1*l.* 1*s.* 818.-'52.

Leaf-shaped groups of formal leaves and flowers in purple, red, and green remarkable for grace of outline.

CHINTZ. Portion. Printed. *Indian*, modern. 17 ft. by 3 ft. 6 in. Bought (Exhⁿ of 1851), 1*l.* 1*s.* 819.-'52.

A pattern on white ground of cone shapes, formed by coarsely printed leaves and flowers.

CHINTZ. Portion. Printed. *Indian*, modern. 17 ft. by 3 ft. 9 in. Bought (Exhⁿ of 1851), 1*l.* 820.-'52.

Light green ground with a series of fan-shaped outlines closely filled with flowers and leaves in green, purple, and red.

CHINTZ. Portion. Printed. *Indian*, modern. 19 ft. by 3 ft. 9 in. Bought (Exhⁿ of 1851), 19*s.* 821.-'52.

White ground covered by oval outlined red and green sprigs.

CHINTZ. Portion. Printed. *Indian*, modern. 17 ft. by 4 ft. Bought (Exhⁿ of 1851), 17*s.* 822.-'52.

Good geometrical pattern, consisting of a white ground covered by hexagonal net-work in green and red, containing small circular sprigs of flowers.

CHINTZ. Portion. Printed. *Indian*, modern. 19 ft. by 3 ft. 6 in. Bought (Exhⁿ of 1851), 19*s.* 823.-'52.

White ground with red and green oval groups of flowers and leaves.

CHINTZ. Portion. Printed. *Indian*, modern. 20 ft. by 3 ft. 6 in. Bought (Exhⁿ of 1851), 1*l.* 824.-'52.

White ground covered with a diaper pattern of small cone-shaped outlines filled by green leaves and purple flowers.

COVERLET, or TABLE COVER. White linen ground embroidered with pattern of flowers, foliage, and animals in coloured silks and gold thread. *Indian*. Formerly the property of Tippú Sahib, and taken at Seringapatam. L. 10 ft., W. 7 ft. 2½ in. Bought, 30*l.* 783.-'64.

Very quaint fanciful colouring and pattern executed with the utmost care in every shade of red, blue, yellow, and purple floss silk. The centre is occupied

by a circular disc of beautiful floral tracing, and from it spring coloured stalks from which flow the leaves and flowers of the main pattern. A handsome border surrounds the whole.

DRESS for a Child. Purple satin ground, embroidered with yellow and white flowers. *Hindu (Kutch)*, modern. 4 ft. 6 in. by 2 ft. 2 in. Bought (Exhⁿ of 1851), 2*l*. 800.-'52.

The purple ground has a floral diaper in white and yellow floss silk. The shoulders of the robe, as well as the back and front opening for the neck, are ornamented with a very quaint flower pattern on a spotted white ground embroidered in red, yellow, and white silk.

DRESS for a Child. Crimson satin ground, with embroidered border. *Hindu (Kutch)*, modern. 4 ft. 6 in. by 2 ft. 2 in. Bought (Exhⁿ of 1851), 2*l*. 801.-'52.

The crimson ground is covered by a white spot, and the neck, shoulders, and back are embroidered in yellow, green, and white.

DRESS for a Child. Black gauze silk ground, with silver spangles. *Hindu (Kutch)*, modern. 4 ft. 9 in. by 2 ft. 2 in. Bought (Exhⁿ of 1851), 1*l*. 17*s*. 6*d*. 802.-'52.

The black ground is covered with gold lace and spangle embroidery round the neck and over the back and shoulders, and with a general pattern of silver spangles.

DRESS for a Child. Crimson satin, with white satin embroidery. *Hindu (Kutch)*, modern. 4 ft. 6 in. by 2 ft. Bought (Exhⁿ of 1851), 1*l*. 15*s*. 803.-'52.

EDGING. Bands of gold and orange silk tissue, divided by crimson silk stripes. *Indian*, modern. L. 4 ft. 10 in., W. 1 $\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5*s*. 6539.-'52.

EDGING. Blue silk and gold thread, with crimson silk stripes. *Indian*, modern. L. 8 ft. 4 in., W. 1 $\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5*s*. 6538.-'52.

The band and border are of gold thread embroidered on blue silk and divided by stripes of blue, gold, and crimson.

EDGING. Gold and orange silk tissue, woven into a lozenge diaper with crimson silk borders. *Indian*, modern. L. 5 ft., W. 2 in. Bought (Exhⁿ of 1851), 5*s*. 6529.-'52.

EDGING. Gold and silver thread, with silk border. *Indian*, modern. L. 4 ft. 10 in., W. 1 in. Bought (Exhⁿ of 1851), 4*s*. 6509.-'52.

Gold and silver stripes with cross hatching in the centre of the ribbon. The border is of dark purple and yellow silk.

EDGING. Gold and silver tissue, with crimson silk. *Indian*, modern. L. 4 ft. 11 in., W. 1 $\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5*s*. 6552.-'52.

An orange ground with crimson stripes and silver embroidery with a central band of lozenge diaper gold tissue.

EDGING. Gold thread, with crimson, purple, and orange silk stripes, and crimson silk border. *Indian*, modern. L. 4 ft. 10 in., W. 2 in. Bought (Exhⁿ of 1851), 5s.
6515.-'52.

EDGING. Gold tissue zigzag pattern with green silk borders. *Indian*, modern. L. 4 ft. 10½ in., W. 1 in. Bought (Exhⁿ of 1851), 4s.
6537.-'52.

EDGING. Gold tissue, with crimson silk stripes. *Indian*, modern. L. 4 ft. 11 in., W. 2 in. Bought (Exhⁿ of 1851), 5s.
6522.-'52.

Cross-woven gold tissue with crimson silk hatched stripes.

EDGING. Gold tissue, with green border. *Indian*, modern. L. 5 ft., W. 1¾ in. Bought (Exhⁿ of 1851), 5s.
6513.-'52.

Bands of gold tissue with a woven diaper, and edged with green.

EDGING. Gold tissue, with orange-coloured silk border. *Indian*, modern. L. 7 ft. 9 in., W. ½ in. Bought (Exhⁿ of 1851), 4s.
6554.-'52.

EDGING. Gold and orange-coloured silk tissue. *Indian*, modern. L. 4 ft. 11 in., W. ¼ in. Bought (Exhⁿ of 1851), 4s.
6550.-'52.

With a pattern of octagonal and diamond-shaped gold embroidery on a crimson coloured silk, with narrow bands and border of gold thread and black and yellow stripes.

EDGING. Narrow bands of gold and silver thread scroll embroidery on a ground of crimson silk divided by stripes of purple and yellow silk. *Indian*, modern. L. 5 ft., W. 2 in. Bought (Exhⁿ of 1851), 5s.
6528.-'52.

EDGING. Silver diaper woven tissue, with green silk borders. *Indian*, modern. L. 5 ft., W. 2 in. Bought (Exhⁿ of 1851), 5s.
6521.-'52.

EDGING. Silver-tissue. *Indian*, modern. L. 4 ft. 10 in., W. ½ in. Bought (Exhⁿ of 1851), 4s.
6534.-'52.

EDGING. Silver tissue, diaper weaving with green silk and silver borders. *Indian*, modern. L. 4 ft. 10 in., W. 1¾ in. Bought (Exhⁿ of 1851), 5s.
6532.-'52.

EDGING. Silver tissue of cross-hatched weaving with a hatched puce-coloured silk border. *Indian*, modern. L. 7 ft. 11 in., W. ¾ in. Bought (Exhⁿ of 1851), 4s.
6536.-'52.

EDGING. Silver tissue of zigzag weaving. *Indian*, modern. L. 8 ft., W. $\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5s.
6549.-'52.

EDGING. Silver tissue silk, with crimson silk of cross hatching and borders of hatched gold thread embroidery. *Indian*, modern. L. 5 ft., W. $1\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5s.
6514.-'52.

EDGING. Silver tissue, with crimson silk cross-hatched weaving. *Indian*, modern. L. 4 ft. 11 in., W. $\frac{3}{8}$ in. Bought (Exhⁿ of 1851), 4s.
6519.-'52.

EDGING. Silver tissue, with green border. *Indian*, modern. L. 5 ft., W. $\frac{3}{8}$ in. Bought (Exhⁿ of 1851), 4s.
6525.-'52.

EDGING. Silver tissue, with white silk border. *Indian*, modern. L. 4 ft. 11 in., W. $\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 4s.
6517.-'52.

EDGING. Silver tissue, with white silk border. *Indian*, modern. L. 4 ft. 10 in., W. $\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 4s.
6512.-'52.

EDGING. Silver tissue, with green silk border. *Indian*, modern. L. 5 ft., W. $\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 4s.
6527.-'52.

EDGING, or BORDER. Gold thread and orange silk tissue woven into a lozenge diaper. *Indian*, modern. L. 2 ft. $1\frac{1}{2}$ in., W. 7 in. Bought (Exhⁿ of 1851), 5s.
6556.-'52.

EDGING, or BORDER. Silver and gold lace, with coloured foils. *Indian* (*Aurangabad*), modern. L. 6 ft. W. 2 in. Bought (Exhⁿ of 1851), 1l.
4006.-'52.

Graceful flowing pattern in gold on silver ground, the leaves are of green and ruby well balanced, the gold edging round them adds much to the general brilliancy of effect.

EDGING, or FRINGE. Purple silk. *Indian*, modern. L. 4 ft. 8 in., W. $\frac{7}{8}$ in. Bought (Exhⁿ of 1851), 3s.
6530.-'52.

EDGING, or RIBBON. A plain diaper gold thread band and border on a dark purple silk ground, with dark crimson and gold stripes. *Indian*, modern. L. 8 ft. 6 in., W. $1\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5s.
6533.-'52.

EDGING, or RIBBON. Band of diaper woven in gold thread on a purple silk ground with stripes of yellow and red silk and gold thread. *Indian*, modern. L. 5 ft. 1 in., W. $2\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 5s.
6544.-'52.

EDGING, or RIBBON. Bands of green silk and gold diaper and hatching divided by stripes of red and gold. *Indian*, modern. L. 5 ft. 1 in., W. 2 in. Bought (Exhⁿ of 1851), 5s. 6545.-'52.

EDGING or RIBBON. Bands of fine gold thread hatched embroidery, divided by narrow bands of silver thread and black and yellow silk. The whole embroidered on a crimson silk ground. *Indian*, modern. L. 3 ft. 10 in., W. 4 in. Bought (Exhⁿ of 1851), 5s. 6531.-'52.

EDGING, or RIBBON. Crimson silk and gold thread. *Indian*, modern. L. 4 ft. 11 in., W. 2 in. Bought (Exhⁿ of 1851), 5s. 6511.-'52.

Bands of gold thread star and zigzag embroidery on crimson silk ground, divided by stripes of purple and gold.

EDGING, or RIBBON. Crimson silk, and gold thread band of cross hatching, with green silk stripes. *Indian*, modern. L. 11 ft., W. 1½ in. Bought (Exhⁿ of 1851), 5s. 6508.-'52.

EDGING, or RIBBON. Crimson silk, and gold and silver thread, with purple and orange silk stripes. *Indian*, modern. L. 4 ft. 10 in., W. 2¼ in. Bought (Exhⁿ of 1851), 5s. 6523.-'52.

EDGING, or RIBBON. Crimson silk and gold thread diaper pattern, with two green silk stripes. *Indian*, modern. L. 6 ft., W. 1¼ in. Bought (Exhⁿ of 1851), 4s. 6551.-'52.

EDGING, or RIBBON. Crimson silk and gold thread diaper embroidery, with five narrow stripes of black and yellow. *Indian*, modern. L. 4 ft. 11 in., W. 2¼ in. Bought (Exhⁿ of 1851), 5s. 6546.-'52.

EDGING, or RIBBON. Crimson silk and gold thread, bands of embroidery divided by four green silk stripes. *Indian*, modern. L. 4 ft. 10 in., W. 2 in. Bought (Exhⁿ of 1851), 5s. 6535.-'53.

EDGING, or RIBBON. Crimson silk and gold and silver thread, with orange and purple silk stripes. *Indian*, modern. L. 5 ft. W. 2⅔ in. Bought (Exhⁿ of 1851), 5s. 6547.-'52.

EDGING, or RIBBON. Crimson silk and gold thread diaper, with four narrow stripes of purple and yellow silk. *Indian*, modern. L. 4 ft. 10 in., W. 2 in. Bought (Exhⁿ of 1851), 5s. 6553.-'52.

EDGING, or RIBBON. Crimson silk and gold thread octagonal diaper embroidery, with green silk stripes. *Indian*, modern. L. 3 ft. 1 in., W. $3\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 5s. 6557a.-'52.

EDGING, or RIBBON. Crimson silk, embroidered with a centre band of gold triangular diaper, and with two borders of silver, yellow, and purple silk stripes. *Indian*, modern. L. 3 ft. 1 in., W. $2\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 5s. 6541.-'52.

EDGING, or RIBBON. Crimson silk with gold thread embroidery of square diaper, with two purple silk and silver thread stripes. *Indian*, modern. L. 4 ft. 9 in., W. $1\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5s. 6555.-'52.

EDGING, or RIBBON. Cross hatch woven bands of gold and silver tissue with stripes of orange silk. *Indian*, modern. L. 5 ft., W. $3\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 5s. 6526.-'52.

EDGING, or RIBBON. Dark purple octagonal stars on a ground of white silk, with thin stripes of crimson and orange on both sides. The edging is of purple diaper on white. *Indian*, modern. L. 4 ft. 10 in., W. 1 in. Bought (Exhⁿ of 1851), 4s. 6540.-'52.

EDGING, or RIBBON. Gold and silver thread, with orange, crimson, and purple silk stripes. *Indian*, modern. L. 4 ft. 11 in., W. 2 in. Bought (Exhⁿ of 1851), 5s. 6520.-'52.

Stripes of gold and silver tissue with cross hatching, divided by lines of yellow, purple, and red silk.

EDGING, or RIBBON. Gold and silver thread, with purple silk stripes, and crimson silk borders. *Indian*, modern. L. 4 ft. 11 in., W. $1\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5s. 6510.-'52.

Band of gold tissue with narrow silver stripes on both sides separated by edging of purple silk and gold thread.

EDGING, or RIBBON. Gold thread and crimson silk with an interwoven zigzag pattern, and bordered by purple and orange silk stripes. *Indian*, modern. L. 4 ft. 11 in., W. $2\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5s. 6543.-'52.

EDGING, or RIBBON. Gold thread, and orange silk tissue woven with a zigzag pattern, with two purple silk borders. *Indian*, modern. L. 4 ft. 11 in., W. $1\frac{3}{4}$ in. Bought (Exhⁿ of 1851), 5s. 6518.-'52.

EDGING, or RIBBON. Gold tissue, with crimson silk stripes and silver thread down their centre. *Indian*, modern. L. 4 ft. 10 in., W. $1\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 5s. 6516.-'52.

EDGING, or RIBBON. Gold tissue, with four narrow stripes of green, crimson, and yellow, and with a border of crimson silk and gold thread. *Indian*, modern. L. 4 ft. 11 in., W. 2 in. Bought (Exhⁿ of 1851), 5s. 6524.-'52.

EDGING, or RIBBON. Ornamental bands of gold and silver thread on crimson silk ground divided by purple silk and yellow satin stripes. *Indian*, modern. L. 5 ft., W. $2\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 5s. 6542.-'52.

EDGING, or RIBBON. Puce-coloured silk and gold thread, triangular pattern, with two narrow stripes of yellow, orange, and crimson silk. *Indian*, modern. L. 4 ft. 11 in., W. $1\frac{1}{2}$ in. Bought (Exhⁿ of 1851), 5s. 6557.-'52.

EDGING, or RIBBON, with a central band of gold thread embroidery, and two stripes on each side of silver embroidery, divided by edging of purple and yellow silk. *Indian*, modern. L. 4 ft. 11 in., W. $2\frac{1}{4}$ in. Bought (Exhⁿ of 1851), 5s. 6548.-'52.

EMBROIDERY. Coloured flowers on amber-coloured satin. *Indian (Kutch)*, modern. L. 19 ft. 4 in., W. 2 ft. 5 in. Bought (Exhⁿ of 1851), 3*l.* 13*s.* 6*d.* 791.-'52.

The centre of the rich yellow satin ground is diapered with floral ornament, in black, green, blue, white, and red. The border consists of a pretty ornamental scroll in the same colours. (*See Illustration.*)

FAN, or PUNKAH. Crimson velvet, embroidered with gold thread; lining and border of embroidered silk; mounted on silver bar. *Indian (Jodhpúr in Rajpútana)*, modern. 2 ft. by 2 ft. 5 in. Bought (Exhⁿ of 1851), 5*l.* 890.-'52.

The gold embroidery on both sides is of foliation and flowers, with birds and conventional peafowl. On one side of the Punkah the ground is of crimson velvet with a blue and gold embroidered border, on the other the ground is of blue velvet with a red and gold border. The silver bar-handle is held in the centre where a space is left for the hand. The ends are ornamented with stamped work.

FLAG. Silk. The centre blue, with borders of crimson and yellow, and tassels of gold bullion; in the centre is a wreath surrounding Nereids supporting a crown under a canopy, with crowns and wreaths in the corners, a floral design fills the borders; the embroidery is of gold and silver. Captured at Lucknow, in 1857, by Lieut.-



EMBROIDERY. Coloured flowers on amber-coloured satin.
(No. 791.-'52.)

Colonel Thomas, R.A., and given by him. *Indian*. 19th centy. L. 5 ft. 1 in., greatest W. 4 ft. 2 in. 41.-'70.

This is a very good illustration of the style of art which was produced at Lucknow during the last century. The admixture of European forms with those of native instinct is fatal to the production of harmonious form or colouring.

FLOOR COVER. Printed canvas. Floral diaper patterns, border in white and brown, flowing scroll ornament. *Indian (Ahmadabad)*, modern. 33 ft. by 32 ft. Bought (Exhⁿ of 1851), 5*l*. 10*s*. 3985.-'52.

The general effect is very good and rich both in pattern and colouring. The brown ground is covered with square shaped diapers in blue, black, red, pink, and green. The general forms though not particularly graceful are very well distributed, and the whole when seen together are harmonious. The introduction of the black is very useful in harmonising the various low toned colours employed, whilst the white flowers spread over it relieve it from dullness.

HANDKERCHIEF. Cotton. Dark red, with ornamental borders in white and yellow on red. *Indian (Assam)*, modern. 4 ft. by 3 ft. 3 in. Bought (Exhⁿ of 1851), 3*s*. 1381.-'52.

HANDKERCHIEF. Crimson and gold tissue. ("Rúmal.") *Indian (Ahmadabad)*, modern. 2 ft. 8 in. by 2 ft. 5 in. Bought (Exhⁿ of 1851), 2*l*. 10*s*. 778.-'52.

The crimson silk ground is covered with a foliated pattern in gold thread. The amount of gold and crimson silk are about equal in quantity, and the running pattern is beautifully distributed, whilst the flow of the main stalks is most playful and elegant. The harmonious effect is much increased by the ground of red silk appearing as hatching on the gold flowers.

HANDKERCHIEF. Crimson and gold tissue. ("Rúmal.") *Indian (Ahmadabad)*, modern. 2 ft. 6 in. by 2 ft. Bought (Exhⁿ of 1851), 2*l*. 10*s*. 780.-'52.

The crimson silk ground is closely embroidered with a gold and silver thread diaper pattern. The geometrical arrangement of flowers is admirable, and the red appearing through the gold ground in hatchings is of great value in diminishing the quantity of gold and in a bloom to the general effect.

HANDKERCHIEF. Gold and silver brocade. *Indian (Ahmadabad)*, modern. Square, W. 3 ft. 10 in. Bought (Exhⁿ of 1851), 5*l*. 754.-'52.

The gold tissue ground is embroidered with flowers and borders of scroll-work in red, green, pink, and silver thread. The dark edging which surrounds the leaves on the gold ground is worthy of remark as showing that a different treatment is required for flowers on a gold ground to those on a ground of colour, where white or light colours are employed with the same purpose of distinctness and at the same time adding to the general harmony.

HAT. Plantain leaf, conical form, painted or stained, with floral design, in various colours. *Indian (Singapore)*, modern. H. 3 in., diam. 17 $\frac{3}{4}$ in. Bought, 1*s*. 6*d*. 3684.-'52.

HAT. The leaf of the talipot tree (Ceylon). *Cingalese*.

H. $16\frac{1}{2}$ in., diam. $19\frac{1}{2}$ in. Transferred from Educational Museum. Given by R. Wells, Esq. 294.-'69.

The shape is conical and surrounded by plaited bands of the leaf separating broader bands of scrolls and stars of cut-out leaves. The brim is wide and ornamented in the same way. Talc is used as a cover to the cut-out ornament.

HEAD COVER, with long FALL. Red cotton, with black border, stamped with a pattern in gold. *Indian*. (Annual International Exhⁿ, 1872.) L. 2 ft. 1 in., W. 2 ft. Given by the Indian Department of the Exhⁿ of 1872.

881.-'72.

MAT, or HÚKAH CARPET. Embroidery, on crimson velvet ground. *Indian (Jatta in Sinde)*, modern. Square, W. 1 ft. 8 in. Bought (Exhⁿ of 1851), 3*l*. 783.-'52.

MAT, or HÚKAH CARPET. Embroidery, on green velvet ground. *Indian (Jatta in Sinde)*, modern. Square, W. 1 ft. 8 in. Bought (Exhⁿ of 1851), 3*l*. 782.-'52.

MATCHLOCK CASE. Blue velvet embroidered with gold thread; and four pieces of matchlock furniture to match. *Indian (Jodhpúr in Rajpútana)*, modern. Matchlock case, 2 ft. 3 in. by $7\frac{1}{2}$ in.; matchlock furniture, $8\frac{1}{2}$ in. to 3 in. Bought (Exhⁿ of 1851), 6*l*. 889 to 889*d*.-'52.

No. 889.-'52 is the matchlock case and belt, for use on horseback. It is covered with blue velvet, the front portion being embroidered with a pattern of gold lace, conventional birds, and sunflowers, bordered by a scroll pattern. The belt is also embroidered.

No. 889*a*.-'52 is a shell-shaped powder horn covered with gold lace scrolls, and flowers in red and green silk thread embroidered on a blue velvet ground. No. 889*b*.-'52 is a case for flint and steel. No. 889*c* is a fuse case of rectangular shape of blue velvet with crimson velvet lid embroidered with gold and with red, white, and green silk. No. 889*d* is a small bullet pouch with red and blue velvet embroidery.

MUSLIN. Figured. *Indian (Dacca)*, modern. L. 32 ft., W. 3 ft. Bought (Exhⁿ of 1851), 5*l*. 15*s*. 4007.-'52.

This is remarkable for the elegance of the flowers and happy distribution and proportion of forms to spaces.

MUSLIN. Figured. *Indian (Dacca)*, modern. L. 32 ft., W. 3 ft. 3 in. Bought (Exhⁿ of 1851), 7*l*. 3*s*. 4008.-'52.

MUSLIN. Figured; diaper vine-leaf pattern. *Indian (Dacca)*, modern. 32 ft. by 3 ft. Bought (Exhⁿ of 1851), 5*l*. 15*s*. 4009.-'52.

Very finely woven with a graceful diaper ornament evenly spread over the surface.

MUSLIN. Figured ; small leaf pattern and diaper. *Indian (Dacca)*, modern. L. 24 ft., W. 3 ft. Bought (Exhⁿ of 1851), 5*l.* 10*s.* 4010.-'52.

Very fine texture with a well distributed woven pattern.

PUNKAH of reed or grass stems, plaited and bound with silk ; with decorated ivory handle and silver mountings. *Indian.* (From Kotahboondie.) 2 ft. 10½ in. by 2 ft. 3 in. Given by Mrs. Bruère. 4764.-'58.

The ivory handle is painted and engraved. The grass flap is bound with green and crimson silk. When used the handle is held in the centre and swayed to and fro.

QUILT. Embroidered silk. Modern *Indian.* L. 7 ft. 9 in., W. 6 ft. Bought, 3*l.* 750.-'54.

ROBE. Brown cloth ornamented with bands of various coloured serge with pattern of crosses. *Indian (Sikhim).* L. 3 ft. 9½ in., W. 5 ft. Given by Dr. Hooker. 240.-'69.

There are no sleeves, but the holes for the arms are bound with orange satin. The combination of colours is very barbarous and singular in effect.

ROBE. Crimson cloth, trimmed with gold and silver embroidery. *Indian (Delhi)*, modern. 4 ft. by 7 ft. Given by Rev. C. W. Le Bas. 6732.-'59

ROBE. Crimson silk, embroidered with various coloured silks. Modern *Indian.* L. 4 ft. 4 in., W. 5 ft. 5 in. Bought, 5*l.* 8972.-'63.

ROBE. Embroidered in gold and silver on black ground. *Indian (Delhi)*, modern. 4 ft. 9 in. by 8 ft. 9 in. Given by Rev. C. W. Le Bas. 6731.-'52.

The ornament so completely covers the ground that scarcely any black can be seen. The pattern is one of those frequently to be met with in the embroidery of shawls in Kashmir. Its effect is very rich, and the mixture of the gold and silver assists in bringing the pattern into prominence.

ROBE. Maroon brocaded silk ornamented with coloured silks and gold woven in dragon pattern, seemingly Chinese manufacture. *Indian (Sikhim).* L. 5 ft., W. of skirt, 11 ft. Given by Dr. Hooker. 241.-'69.

ROBE (a Woman's). Purple and gold tissue. ("Sarri.") *Indian (Ahmadabad)*, modern. 13 ft. by 3 ft. 10 in. Bought (Exhⁿ of 1851), 25*l.* 789.-'52.

The centre of the purple muslin ground is covered with circular flowers in gold thread. The border to the robe consists of a gold tissue embroidered with a scroll pattern of flowers in red, pink, and green silk with silver threads. The border is most perfect both in the easy flow of the lines and the harmonious juxtaposition of the colours. The dark green edging round the

leaves and the dark red edging round the flowers are of great value in defining the forms on the gold ground, and in adding to the general harmony.

ROBE (a Woman's). White silk, with coloured border ("Sarri"). *Indian* (*Dholepúr* in *Rajpútana*), modern. L. 17 ft., W. 3 ft. Bought (Exhⁿ of 1851), 5*l.* 749.-'52.

In this elegance of effect is produced by very simple means. The repetition of the same flower in the border, well balanced in form and colour, gives a charming appearance. The zigzag band of black and red above and below the general border serves to retain the eye and prevents its following the diagonal lines formed by the flower.

RUG, or PRAYER-CARPET. Gold and silver tissue on purple ground. ("Namaz-sattrínga.") *Indian* (*Ahmadabad*), modern. 5 ft. 2 in. by 2 ft. 9 in. Bought (Exhⁿ of 1851), 11*l.* 784.-'52.

This consists of a purple silk ground covered with a diaper pattern of peacocks surrounded by a scroll border in gold thread, and with a pattern of leaves and birds picked out in white and green. In this effective piece of embroidery the constant re-appearance of the red ground in hatchings is most skilfully arranged, and the whole is beautifully relieved by the silver flowers edged with red. The evenness of tint produced by the filling up of the ground is most remarkable.

RUG, or PRAYER-CARPET. Gold brocade. ("Namaz-sattrangí.") *Indian* (*Ahmadabad*), modern. 4 ft. 8 in. by 2 ft. 5 in. Bought (Exhⁿ of 1851), 12*l.* 12*s.* 770.-'52.

The ground of gold thread is covered with a diaper of flowers, leaves, and birds in red, green, white, and pink, surrounded by a treble border of scrolls ornamented with flowers and conventional parrots in the same colours. This embroidery is most perfect in the arrangement of the forms, and is most harmonious in colour. In the borders may be studied graceful continuity of form and balancing of the masses. The diaper in the centre is perfect in scale and proportion, and the spots of colour admirably balanced.

RUG. Silk pile on cotton back. Bright crimson ground; large geometrical diaper of octagons filled up with circular rosettes in white, yellow, &c. *Indian* (*Madras*), modern. 8 ft. 2 in. by 3 ft. 7 in. Bought (Exhⁿ of 1851), 5*l.* 5*s.* 3962.-'52.

A quaint colouring and pattern; the general blend is of a neutral character.

RUG. Wool. Black ground, diaper of white and crimson flowers in yellow compartments; border grounded crimson. *Indian*, modern, 7 ft. by 4 ft. Bought (Exhⁿ of 1851), 4*l.* 15*s.* 3960.-'52.

RUG. Wool. Large diaper pattern, in various colours; the border grounded in dark crimson. *Indian*, modern. 6 ft. 10 in. by 4 ft. 3 in. Bought (Exhⁿ of 1851), 5*l.* 3958.-'52.

RUG. Wool. Lozenge compartments in transverse bands of various colours. *Indian* (*Ellore*), modern. 7 ft. 2 in. by 4 ft. Bought (Exhⁿ of 1851), 9*l.* 9*s.* 3961.-'52.

SADDLE BAG. Cotton. *Indian (Assam)*, modern. 23 in. by 10 in. Bought (Exhⁿ of 1851), 4s. 1379a.-'52.

SADDLE BAG. Cotton. *Indian (Assam)*, modern. 20 in. by 20 in. Bought (Exhⁿ of 1851), 4s. 1376.-'52.

Very curious needlework of geometrical patterns alternating with bands of conventional animals and figures on horseback rendered by straight lines.

SADDLE BAG. Cotton. *Indian (Assam)*, modern. 2 ft. 2 in. by 11 in. Bought (Exhⁿ of 1851), 4s. 1377.-'52.

Needle embroidery of geometrical patterns and conventional rendering of animals and human figures in red, green, and blue silk; very curious work possessing character and harmony of colour.

SADDLE BAG. Cotton. *Indian (Assam)*, modern. 16 in. by 14½ in. Bought (Exhⁿ of 1851), 4s. 1378.-'52.

Woven striped pattern of green, yellow, and red geometrical stripes alternating with bands of red.

SADDLE BAG. Cotton. *Indian (Assam)*, modern. 24 in. by 9½ in. Bought (Exhⁿ of 1851), 4s. 1379.-'52.

Very quaint in style.

Common cotton ground covered by needlework embroidery of stripes and hexagonal ornament in blue, crimson, and yellow colours.

SADDLE CLOTH. Crimson Genoa velvet thickly embroidered with gold thread in conventional foliage pattern, and fringed in gold. *Indian*. Formerly the property of Tippú Sahib, and taken at Seringapatam: L. 4 ft. 8 in., W. 4 ft. 8½ in. Bought, 40l. 784.-'64.

Very handsome and rich work. The crimson velvet is covered by a close pattern of thick raised gold embroidery of a bold and massive character, surrounded by a broad border and gold lace fringe.

SADDLE CLOTH. Crimson velvet, with gilt studs. Bridle, crupper, and five pieces of matchlock accoutrements to match. *Indian (Lahore)*, modern. Saddle cloth, 6 ft. by 4 ft. Bridle, 21 in. by 18 in. Crupper, 14 in. Accoutrements, from 6 in. to 1¾ in. Bought (Exhⁿ of 1851), 100l. 888 to 888g.-'52.

These represent a curious mode of obtaining a rich effect by the use of gold headed nails. The centre of the saddle cloth (No. 888) is of crimson velvet, with a border of scroll ornament executed by a species of velvet mosaic, produced by nailing pieces of cut out red and green velvet into a backing of leather. The fringe which encircles the whole is of twisted cord and gold thread.

The effect of the dotted gold outlines on the green and red pattern is most happy. No. 888a, the bridle is in leather covered with red and green velvet with gold nail pattern. No. 888c is a horn-shaped vessel for gunpowder made of papier-mâché and covered with a cut out green and red velvet ornament nailed down with gilt nails. No. 888f is a small case for holding steel and fuse, covered in the same way with velvet work.

SCARF. Crimson net, embroidered with silk and gold. *Indian (Delhi)*, modern. 9 ft. by 1 ft. 8 in. Bought (Exhⁿ of 1851), 5l. 810.-'52.

The fringe and border of the crimson net is covered with the Kashmir shawl pattern and with floral patterns executed in red, purple, green, yellow, black, white, and light and dark blue silk, and in gold thread. This is an effective class of embroidery, but not one that has of late received much encouragement, the arrangement of conventional foliage is graceful, and the colours in the several leaves and flowers well contrasted.

SCARF. Crimson silk and gold tissue. ("Pethambar Kirmez.") *Indian (Benares)*, modern. 21 ft. by 3 ft. 11 in. Bought (Exhⁿ of 1851), 22*l*. 767.-'52.

The centre is covered with small peafowl represented in gold thread. The fringe is about 20 inches deep, and is handsomely embroidered with gold flowers and with stripes of diaper and scroll ornament. The transition from the rich gold border to the thinly ornamented ground is dexterously managed by an intermediate band of gold ornaments on a red ground.

SCARF. Delhi embroidery of muslin and silver, horizontal lines and palm borders. *Indian*. 17th or 18th centy. L. 8 ft. 2½ in. W. 1 ft. 1 in. Given by Mrs. Mackinlay. 221.-'69.

The ground is of white muslin embroidered with horizontal lines of silver tissue. The fringes are of silver tissue, and a pattern of cones and palm leaves is picked out by means of sewn outlines. The effect is that of repoussé silver work rather than that of embroidery.

SCARF. Figured muslin. *Indian (Dacca)*, modern. L. 9 ft., W. 2 ft. Bought (Exhⁿ of 1851), 1*l*. 2*s*. 832.-'52.

The central portion of the scarf has a sprig pattern, bordered by a vine leaf ornament. The ends are covered with bunches of grapes and leaves.

SCARF. Figured muslin. *Indian (Dacca)*, modern. L. 6 ft., W. 1 ft. 6 in. Bought (Exhⁿ of 1851), 1*l*. 5*s*. 833.-'52.

The ends of the scarf are woven with a perfectly distributed floral pattern.

SCARF. Figured muslin. *Indian (Dacca)*, modern. L. 8 ft., 9 in., W. 2 ft. Bought (Exhⁿ of 1851), 1*l*. 5*s*. 834.-'52.

SCARF. Figured muslin. *Indian (Dacca)*, modern. L. 9 ft., W. 2 ft. Bought (Exhⁿ of 1851), 1*l*. 2*s*. 835.-'52.

SCARF. Gold embroidery on scarlet ground. *Indian (Delhi)*, modern. 8 ft. 8 in. by 1 ft. 10 in. Bought (Exhⁿ of 1851), 7*l*. 14*s*. 775.-'52.

The cloth, which is of red Pushmína, is embroidered with an ornamental border and with fringes at both ends. The latter are worked on alternating stripes of blue and red, and in the common Kashmir shawl pattern executed in outlines of twisted gold thread. The borders are of a similar character of ornament.

SCARF. Gold tissue on red ground with green border. ("Doputta Gúlanar Ari Bel.") *Indian (Benares)*, modern. 12 ft. by 5 ft. 7 in. Bought (Exhⁿ of 1851), 50*l*. 769.-'52.

This is a gorgeous piece of embroidery, with gold and yellow ornaments on a central red ground, and with a gold diaper or a green border with a broad band at the ends made of gold and covered with conventionalised foliage. The diapers in the centre and on the green border are well distributed and of great elegance. The lines of the various groups of conventional forms are very graceful and the colours well balanced.

SCARF. Gold tissue, with pale blue centre. ("Doputta Petambarri.") *Indian (Benares)*, modern. 11 ft. by 4 ft. 5 in. Bought (Exhⁿ of 1851), 52*l*. 766.-'52.

The centre consists of a series of transverse flower stripes and scrolls in gold thread on a pale blue silk ground. The border, $3\frac{1}{2}$ inches in width, is a foliated gold embroidery on a crimson ground. The individual forms are not very agreeable or perfect, but the general mass of gold is so well distributed that the general effect is most impressive.

SCARF. Muslin. Chocolate-coloured ground printed in gold. *Indian (Kotah in Rajpútana)*, modern. L. 10 ft., W. 5 ft. Bought (Exhⁿ of 1851), 1*l*. 828.-'52.

The ground is covered by a lozenge diaper printed in gold. The border of the scarf consists of a series of cone-like ornaments, filled after the manner of the Kashmir cone pattern with foliation and floral patterns.

SCARF. Muslin. Yellow, ornamented with stripes and palm border in silver. Modern *Indian (Delhi)*. L. 10 ft. 1 in., W. 5 ft. 6 in. (Paris Exhⁿ, 1867.) Bought, 10*l*. 803.-'69.

The ground is covered with silver tissue and thread embroidery. The body of the muslin is striped, the centre being occupied by a medallion on red muslin. The fringe and border patterns are also worked on red ground, and represent palm leaves and striped scrolls.

SCARF. Muslin. Printed pattern with gold border. *Indian*, modern. L. 3 ft. 10 in., W. 13 in. Bought (Exhⁿ of 1851), 1*l*. 755.-'52.

The muslin, which is very fine, is covered with a flowered diaper; the ends of the scarf are ornamented with larger flowers and the edges bordered by a scroll pattern. The colours used are green, orange, and white, and the effect is very harmonious.

SCARF. Muslin. Printed pattern with gold border. *Indian*, modern. L. 12 ft., W. 4 ft. Bought (Exhⁿ of 1851), 1*l*. 756.-'52.

The body of the scarf is covered with a small flower ornament in red and black. The fringes are of a larger floral pattern in the same colours and of broad gold tissue.

SCARF. Printed chintz. *Indian*, modern. 9 ft. 6 in. by 3 ft. 3 in. Bought (Exhⁿ of 1851), 15*s*. 8*d*. 813.-'52.

A white ground with a floral diaper in red outlines picked out with black. The ends of the scarf covered by flowers in black and red.

SCARF. Printed chintz. *Indian*, modern. 9 ft. 6 in. by 3 ft. 6 in. Bought (Exhⁿ of 1851), 15*s*. 8*d*. 814.-'52.

A pattern on white of black and red spots. The ends covered with black flowers edged with red.

SCARF. Printed chintz. *Indian*, modern. 9 ft. 6 in. by 3 ft. 6 in. Bought (Exhⁿ of 1851), 15*s*. 8*d*. 815.-'52.

White ground with small flower pattern in black, the ends of the scarf covered by floral groups in black and red.

SCARF. Printed chintz. *Indian*, modern. 9 ft. 6 in. by 3 ft. 6 in. Bought (Exhⁿ of 1851), 15s. 8d. 816.-'52.

A plain white ground with ornamental ends and narrow border in black and red groups of flowers and running scroll.

SCARF. Yellow silk, with crimson and gold border, loin cloth, worn by men in mourning or at meals. ("Pethambar Zard.") *Indian* (Benares), modern. 18 ft. by 3 ft. 10 in. Bought (Exhⁿ of 1851), 16l. 771.-'52.

The scarf is embroidered with stripes of ornament in gold thread. The colour of the ground is well selected to balance the plain tint; the ornaments in gold on the border are most graceful and perfect in drawing and composition.

SCARF. White woollen material, with indigo-striped border. *Indian*, modern. 6 ft. 6 in. by 2 ft. 6 in. Bought (Exhⁿ of 1851), 15s. 811a.-'52.

SCARF, or HANDKERCHIEF. Gold and silver tissue, and silk of various colours. ("Rúmal Ari Bel.") *Indian* (Benares), modern. 6 ft. by 5 ft. 7 in. Bought (Exhⁿ of 1851), 34l. 2s. 764.-'52.

The scarf consists of a silk tissue of three stripes of red, blue, and yellow. The centre consists of an octagonal ornament in gold and silver with bird and deer outlined with crimson silk, and is surrounded by a diagonal striping of gold and red, and gold and blue ornament. The border is richly embroidered in gold and silver.

SCARF, or HANDKERCHIEF. Printed chintz. *Indian*, modern. 3 ft. 6 in. by 1 ft. 9 in. Bought (Exhⁿ of 1851), 10s. 10d. 812.-'52.

White ground covered by stripes of black and white leaf scroll. The ends of the scarf are of red conventional flowers.

SCARF, or KAMERBAND. Crimson silk, with striped border. *Indian*, modern. 16 ft. by 5 ft. 6 in. Bought (Exhⁿ of 1851), 12l. 768.-'52.

The crimson silk ground is covered with a woven zigzag diaper, and the two ends of the scarf are embroidered over about two feet of their lengths with a number of broad and narrow stripes in yellow, green, black, and white.

SCARF, or SARÍ. Crimson net, with silk and palms, stripes, ornamented with gold and silver tinsel and fringe. Modern *Indian*. L. 8 ft. 9 in., W. 4 ft. 4½ in. (Paris Exhⁿ, 1867.) Bought, 20l. 804.-'69.

Crimson net ground ornamented with a fringe of alternate portions of gold and silver tissue. The border is an embroidery of gold lace and spangles on a band of purple silk. The body of the net is covered with diagonal stripes of gold lace embroidery on bands of alternate green and purple colours; between the stripes are embroidered sprigs and quatrefoil buds in gold and silver. The corners of the scarf are decorated with an elaborate palm leaf ornament embroidery in gold on blue silk.

SCARF, or TURBAN. Gold and red tissue. ("Gúband Gúlanar.") *Indian (Benares)*, modern. 9 ft. by 1 ft. 3 in. Bought (Exhⁿ of 1851), 8*l.* 16*s.* 781.-'52.

The most noteworthy point about this embroidery lies in the elegance of the gold diaper on the red ground.

SCARF, or TURBAN. Light blue and gold tissue. ("Phúdar Pugrí Asmaní.") *Indian (Benares)*, modern. 8 ft. 6 in. by 13 in. Bought (Exhⁿ of 1851), 7*l.* 14*s.* 777.-'52.

The light blue silk ground is covered with a plain gold flowered diaper, and the fringes are profusely embroidered with gold thread and tissue. The pattern over the whole is well distributed, and the diaper on the gold ends most elegant.

SCREEN for an Audience Hall. Crimson silk with embroidered floral diaper pattern in silk braid. *Indian (Múltan)*, modern. 27 ft. by 15 ft. 6 in. Bought (Exhⁿ of 1851), 25*l.* 3984.-'52.

A very magnificent piece of embroidery. The crimson ground is covered with blue silk scroll ribbings which produce a square diaper; in the squares of which are embroidered floral discs in yellow, red, green, black, and orange silk. A broad border (about 12 inches wide) encases the whole, and is formed by charming quaint scrolls of leaves and flowers in every conceivable colour. The whole is very beautiful in form and harmonious in the colouring; the white edging round the blue, and the yellow edging round the green is of great service. The black also which is introduced on the blue and in the centre flowers is of great importance to the general effect.

SHAWL. Dark green gauze, with borders of gold tissue. *Indian (Dholepúr in Rajpútana)*, modern. 11 ft. by 6 ft. 3 in. Bought (Exhⁿ of 1851), 18*l.* 765.-'52.

The border to this shawl is most beautifully designed and is well balanced in colour. The floral groups in the centre are well conventionalised, but the general effect is not very good.

SHAWL. Woollen and silk; great variety of colours blended together. *Kashmir*, modern. 11 ft. 3 in. by 4 ft. 6 in. Bought (Exhⁿ of 1851), 55*l.* 772.-'52.

This shawl is a specimen of very fine and careful handwork. The greatest varieties of colour are blended together without confusion and without discord. The main conventional forms are filled in with other patterns upon them as on a ground, and the main ground itself is covered in every part; but nowhere does a spot of colour appear as an accident. Every leaf can be traced to a parent stem, and however small, is surrounded by an outline of an intermediate colour between it and the ground, which is one of the causes of the general quiet effect so well known as belonging to these shawls.

SHAWL, or HANDKERCHIEF. Gold tissue, divided into four parts, with grounds of different colours. ("Rúmal Charbagh.") *Indian (Benares)*, modern. Square, W. 7 ft. Bought (Exhⁿ of 1851), 19*l.* 16*s.* 774.-'52.

The shawl is of muslin of four colours, green, red, light brown, and brick red, each part being embroidered with gold and silver thread diapers of one pattern. The name Rúmal Charbagh is given to the pattern, and literally translated means the handkerchief of the four flower gardens. The distribu-

tion of the flowers on the ground is well balanced. The general border is, however, defective in arrangement, and the palmettes at the angles seem out of place and unworthy of the other portions of the scarf.

SILK. Crimson ground, covered with orange and green silk embroidery in stripes of alternating plain and ornamental bands. *Indian (Hyderabad)*, modern. 4 ft. by 2 ft. 8 in. Bought (Exhⁿ of 1851), 2*l.* 10*s.* 746.-'52.

The green edging surrounding the yellow band is useful in confining the eye to the elaborate ornamental border on either side, and the red ground appearing everywhere underneath as a diaper adds greatly to the general effect.

SILK. Crimson ground, covered with yellow silk embroidery in stripes. *Indian (Hyderabad)*, modern. 4 ft. by 2 ft. 8 in. Bought (Exhⁿ of 1851), 2*l.* 10*s.* 747.-'52.

The crimson ground, which is of ribbed silk, is covered with stripes of ornamental scrolls and floral patterns in yellow floss silk. The effect is very rich, and closely resembles gold embroidery.

SKULL CAP. Red cotton, with coloured embroidery on the crown. *Indian.* (Annual International Exhⁿ, 1872.) Diam. 6½ in. Given by the Indian Department of the Exhⁿ of 1872. 880.-'72.

TABLE COVER. Brown, with centre and border embroidered with various coloured silks. Modern *Indian (Kyarpúr)*. 4 ft. 8 in. by 4 ft. 10 in. (Paris Exhⁿ, 1867.) Bought, 8*l.* 805.-'69.

The ground is of brown pushmína cloth. The centre of the table cover is occupied by a circular ornament of leaves and flowers. The border and corners are also decorated with floral patterns. The embroidery is in blue, red, pink, magenta, purple, green, yellow, and white silk, and is very carefully executed. The general effect is harmonious and rich, but the introduction of the magenta colour is rather a mistake. It is a colour formerly unused in India and is quite unsuited to Indian colouring.

TABLE COVER. Crimson Genoa velvet with broad border of silver gimp. *Indian (Delhi)*. Square, W. 5 ft. 2 in. Given by the Rev. R. Brooke. 879.-'64.

TABLE COVER. Embroidery, on ground of black English cloth. *Indian (Jatta in Sinde)*, modern. Square, W. 5 ft. Bought (Exhⁿ of 1851), 15*l.* 786.-'52.

The separate portions are very elegant in design, but the whole is not well combined. The transition from the ornamental portions to the black ground is particularly abrupt, the centre especially very defective in arrangement.

TABLE COVER. Silk; embroidery of floral pattern of various colours. *Indian (Kurrachí)*. L. 8 ft., W. 6 ft. 8 in. (Paris Exhⁿ, 1867.) Bought, 12*l.* 806.-'69.

The black ground is covered by a close pattern in red, yellow, pink, white, blue, and green. The centre is occupied by a medallion of concentric bands of different patterns, and the border of the table cover consists of embroidered scrolls. The body is covered by a great number of closely packed medallions of different designs, and the corners are occupied by conventional leaf ornaments.

TISSUE. Silver, with insertions of foil and shards of beetles' wings. *Indian*, modern. L. 4 ft. 2 in., W. 1 ft. 9 in. Bought (Exhⁿ of 1851), 2*l.* 12*s.* 6*d.* 753.-'52.

The ground, composed entirely of silver, is covered by a segmental diaper embroidered in gold, which encases flowers and leaves composed of red foil, beetles' wings, and gold shards. This is a very curious piece of work, but useless except as an ornamental covering not required to be exposed to any wear and tear. It is, however, noticeable for the elegance of the leading lines and for the perfect distribution and relative value of the several tints whereby the most exquisite bloom is produced.

TURBAN. "Ahmadabadi." Red cotton, with piece of gold lace edging attached. Worn by the Brahmins of Ahmadabad. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 12 in. Bought, 2*l.* 850.-'72.

TURBAN. "Barodéshai." Pink cotton. Worn by Brahmins and others of Baroda. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 13 in. Bought, 2*l.* 2*s.* 848.-'72.

TURBAN. "Bhattia." Red cotton, with gold lace border. Worn by the Bhattias of Kutch. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 11 in. Bought 1*l.* 10*s.* 868.-'72.

TURBAN. Black glazed calico, with dotted pattern. Worn by carpenters, goldsmiths, &c. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 9 in. Bought, 18*s.* 871.-'72.

TURBAN. "Chaparia." Red cotton, with gold lace edging. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 9 in. Bought, 1*l.* 10*s.* 858.-'72.

TURBAN. "Chukrídár." Red cotton, with gold lace border and fringe arranged as a pendant. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 13 in. Bought, 3*l.* 862.-'72.

TURBAN. Green cotton, with gold lace edging and lace. Worn by carpenters, goldsmiths, &c. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 13 in. Bought, 3*l.* 866.-'72.

TURBAN. "Khoka." Dark glazed linen, with diaper pattern on plaited frame. Worn by Parsees. *Indian*. (Annual International Exhⁿ, 1872.) H. 8 $\frac{3}{4}$ in., W. 9 in. Bought, 15*s.* 854.-'72.

TURBAN. "Khoka." Dark glazed linen, with diaper pattern. Worn by the Muhammadans and Lascars of Surat. *Indian*. (Annual International Exhⁿ, 1872.) H. 6 $\frac{1}{2}$ in., W. 10 $\frac{1}{4}$ in. Bought, 15*s.* 855.-'72.

- TURBAN. "Khoka." Dark glazed linen, with a diaper pattern. Worn by Koukaní Muhammadans. *Indian*. (Annual International Exhⁿ, 1872.) H. $6\frac{3}{4}$ in., W. 10 in. Bought, 15s. 856.-'72.
- TURBAN. "Khoka." Dark glazed linen, with a diaper pattern. Worn by Parsees. *Indian*. (Annual International Exhⁿ, 1872.) H. $7\frac{3}{8}$ in., W. $8\frac{3}{4}$ in. Bought, 1l. 857.-'72.
- TURBAN. "Kolhapúrí." Orange cotton, with gold lace edging arranged as a pendant. Worn by the Marattas and Muhammadans of Kolhapúr. *Indian*. (Annual International Exhⁿ, 1872.) Diam. $14\frac{1}{2}$ in. Bought, 2l. 10s. 853.-'72.
- TURBAN. "Marwarí." Pink and orange cotton, with piece of gold lace edging attached. Worn by the Marwarís of Jodpúr. *Indian*. (Annual International Exhⁿ, 1872.) Diam. $9\frac{1}{2}$ in. Bought, 1l. 851.-'72.
- TURBAN. "Marwarí." Pink and yellow cotton, with piece of gold lace edging attached. Worn by the Marwarís of Jodpúr. *Indian*. (Annual International Exhⁿ, 1872.) Diam. $10\frac{1}{2}$ in. Bought, 1l. 852.-'72.
- TURBAN. "Phíta." White cotton, embroidered with flowers in gold coloured silk. Worn by Khojas. *Indian*. (Annual International Exhⁿ, 1872.) Diam. $10\frac{1}{2}$ in. Bought, 2l. 870.-'72.
- TURBAN. "Phíta." White cotton, with band of gold lace. Worn by the people of Sholopúr, S. Maratta country, and the Carnatic. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 15 in. Bought, 1l. 16s. 860.-'72.
- TURBAN. Pink cotton. Worn by the Sindi Hindús. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 10 in. Bought, 1l. 5s. 876.-'72.
- TURBAN. Pink cotton, with piece of gold lace edging attached. Worn by Muhammadans. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 11 in. Bought, 1l. 877.-'72.
- TURBAN. Pink cotton, with piece of gold lace edging attached. Worn by the Banias of Kattyawar. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 11 in. Bought, 2l. 846.-'72.
- TURBAN. "Pokurna." Red cotton. Worn by the Pokurna Brahmins. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 9 in. Bought, 1l. 849.-'72.

TURBAN. Purple cotton. Worn by the "Agrí" caste. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 13 in. Bought, 1*l*. 861.-'72.

TURBAN. Purple muslin. Printed in gold. *Indian* (Kotah in *Rajpútana*), modern. L. 60 ft., W. 9 in. Bought (Exhⁿ of 1851), 10*s*. 825.-'52.

The muslin is covered with a small gold leaf pattern and has a very gay appearance, as if spangled. The diaper is well distributed and the proportion of the gold to the ground colour beautifully felt.

TURBAN. Red cotton, with piece of gold lace edging attached. Worn by Purdasí Hamals. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 12 in. Bought, 18*s*. 878.-'72.

TURBAN. Red cotton, with piece of gold lace edging attached. Worn by Muhammadans. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 11 in. Bought, 1*l*. 1*s*. 872.-'72.

TURBAN. Red cotton, with gold lace edging. Worn by Purdasí Hamals. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 12 in. Bought, 1*l*. 2*s*. 873.-'72.

TURBAN. Red cotton, with piece of gold lace edging attached. Worn by Marattahs and Muhammadans of Kolhapúr. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 17 in. Bought, 2*l*. 10*s*. 874.-'72.

TURBAN. Red cotton. Worn by the people of Kattyawar. *Indian*. (Annual International Exhⁿ, 1872.) Bought, 1*l*. 7*s*. 875.-'72.

TURBAN. Red muslin. Printed in gold. *Indian* (Kotah in *Rajpútana*), modern. L. 60 ft., W. 9 in. Bought (Exhⁿ of 1851), 10*s*. 826.-'52.

The red ground is covered with a lozenge-shaped diaper, each square being occupied by a small quatrefoil bud printed in gold. The amounts of gold and coloured ground are in beautiful proportion.

TURBAN. Red muslin. Printed in gold. *Indian* (Kotah in *Rajpútana*), modern. L. 60 ft., W. 9 in. Bought (Exhⁿ of 1851), 10*s*. 827.-'52.

The pattern, which is effective, covers the whole of the surface, and consists of a striped diaper surrounding a six-petalled flower, the diaper being well distributed.

TURBAN. "Sindeshai." Green cotton. Worn by the Marattas of Gwalior. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 12 in. Bought, 1*l*. 16*s*. 864.-'72.

TURBAN. The crown of plaited tapes, covered and bordered with red cotton with gold lace edging. *Indian*. (Annual International Exhⁿ, 1872.) Diam. 11 in. Bought, 18*s*. 867.-'72.

- TURBAN. White cotton, with gold lace on the crown.
Worn by Borahs. *Indian*. (Annual International
Exhⁿ, 1872.) Diam. 8 in. Bought, 1*l*. 15*s*. 869.-'72.
- TURBAN. White cotton. Worn by Brahmins and others.
Indian. (Annual International Exhⁿ, 1872.) Diam.
13½ in. Bought, 1*l*. 847.-'72.
- TURBAN. White cotton. Worn by Parsee priests. *Indian*.
(Annual International Exhⁿ, 1872.) H. 8 in., W. 7½ in.
Bought, 12*s*. 6*d*. 859.-'72.
- TURBAN. Yellow cotton, with ornament of gold lace.
Worn by the people of Kutch. *Indian*. (Annual
International Exhⁿ, 1872.) Diam. 10½ in. Bought,
1*l*. 10*s*. 863.-'72.
- TURBAN. Yellow cotton, with a piece of gold lace attached.
Worn by Banias. *Indian*. (Annual International Exhⁿ,
1872.) Diam. 10 in. Bought, 1*l*. 15*s*. 865.-'72.
- WRAPPER, or SCARF. Cotton. Indigo and dark red bands,
divided by lines of white, red, green, and blue. The
ends of the scarf are embroidered in green, orange, and
red borders. *Indian (Assam)*, modern. 5 ft. 6 in. by
2 ft. 9 in. Bought (Exhⁿ of 1851), 4*s*. 1380.-'52.
- WRAPPER, or SCARF. Dark red cotton. *Indian (Assam)*,
modern. 4 ft. by 3 ft. Bought (Exhⁿ of 1851), 3*s*.
1383*a*.-'52.
- WRAPPER, or SCARF. Striped cotton on a weft of silk.
Indian (Assam), modern. 8 ft. 8 in. by 3 ft. 2 in.
Bought (Exhⁿ of 1851), 3*s*. 1382.-'52.
- The scarf is ornamented with a primitive pattern of bands in red, white,
black, yellow, and occasional stripes, white and black squares.
- WRAPPER, or SCARF. Striped cotton. Red bands and
narrow black lines. *Indian (Assam)*, modern. 4 ft.
9 in. by 4 ft. 6 in. Bought (Exhⁿ of 1851), 3*s*.
1383.-'52.
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A P P E N D I X.

CATALOGUE OF THE COLLECTION OF
INDIAN OBJECTS

LENT BY MR. WILLIAM TAYLER, Late B.C.S.

WITH NOTES.

APPENDIX.

CATALOGUE OF THE COLLECTION OF INDIAN OBJECTS

LENT by MR. WILLIAM TAYLER, Late B.C.S.,
WITH NOTES.

CUP, white jade with gilt metal mounting. *Old Indian*
Lent by William Tayler, Esq. 3.

This is of a very singular and elegant shape with a pointed lip. The jade is worked down to great thinness, which is a great virtue in so hard and difficult a material, and covered externally with engraved ornament of flowing outline. There are three handles, two small ones of jade on each side, and one of gilt metal at the end.

CUP, white jade. *Indian (Lucknow)*. Lent by William
Tayler, Esq. 8.

This is a thin bowl-shaped cup with splaying rim. The outlines of leaves are indicated by incised lines on the exterior surface, and on the bottom are indicated the radiating lines and outline of a rosette.

SMALL CUP on foot, white jade, shaped somewhat like an
ordinary egg cup. *Indian*. Lent by William Tayler,
Esq. 10.

SMALL CUP, white jade. *Old Indian*. Lent by William
Tayler, Esq. 11.

This is a thin piece of jade workmanship. The cup is slightly engraved on the exterior surface and has a small leaf-shaped handle.

TRAY, leaf-shaped, green jade. *Indian (Panjab)*. Lent by
William Tayler, Esq. 12.

The tray was probably used for pan leaves, it is not finely worked, and is of rude outline.

CHOWRIE HANDLES, three, green and white jade, one
jewelled. *Indian (Lucknow)*. Lent by William Tayler,
Esq. 13 to 15.

No. 13 has a gold spiral cut and gilded thread on the handle, and the cup to hold the chowrie or whisk is covered with leaves in gold outline. No. 14 is of a more substantial shape. The handle and cup are covered with the engraved outlines of leaves. No. 15 has a plain octagonal handle of white jade, the cup to hold the chowrie is leaf-shaped and jewelled with small rubies and turquoise set in gold.

CUP, green jade. *Indian (Lucknow)*. Lent by William
Tayler, Esq. 16.

This is a thin bowl shaped cup, with formal ornament of leaves and flowers cut in slight relief on the exterior surface.

LEAF-SHAPED ORNAMENTS, seven, white and green jade.

Indian. Lent by William Tayler, Esq. 17.

Curious pieces of jade carving, the shape of the leaves which are long, indicate that they were probably intended to serve as applied ornament.

ORNAMENTS, two, white jade. *Indian.* Lent by William Tayler, Esq. 18.

The rectangular piece appears to have been used as an armlet.

SCABBARD MOUNTS, five, green and white jade. *Indian.*
Lent by William Tayler, Esq. 19 to 23.

No. 19 is covered with a floral pattern in low relief. No. 20 has an engraved and formal cone pattern. No. 21 is a dark green mount with low relief carvings representing flowers and leaves. No. 22 is a white mount with a vine leaf edging. No. 23; in this the cavities which form the pattern were once filled by jewels.

SCABBARD MOUNTS, three, green and white jade. *Indian.*
Lent by William Tayler, Esq. 24 to 26.

No. 24 is a green jade mount for the end of a scabbard with incised sprig ornament which was once covered with gold leaf. No. 25 is a white mount covered with a low relief leaf pattern. No. 26 is a light green mount with an incised pattern of flowers and leaves on both its sides.

BUCKLES, two, white jade. *Indian.* Lent by William Tayler, Esq. 27, 28.

In No. 27 the edges are of leaf-shaped ornament. In No. 28 the buckle is smaller, but of the same character as regards decoration.

RING, white jade. *Indian.* Lent by William Tayler, Esq. 29.

The cavities on the rim at one time held jewels.

SACRED CRUTCHES (Zufur Tukía) and Daggers combined,
two, with green and white jade handles, jewelled.
Indian. Lent by William Tayler, Esq. 30, 31.

No. 30 consists of a sheath and dagger which form the stick of the crutch. The sheath is covered with green velvet and gilt mounts perforated and engraved with a diaper pattern. The crutch handle of the dagger is of white jade with incised ornament and two bosses on each side of groups of rubies and emeralds set in gold. No. 31 is of the same description and consists of a crimson velvet sheath with perforated gilt mounts. The handle, which forms the crutch, is of green jade with low relief ornament. Jewels set in gold are let into the jade at the top and at the ends.

HANDLES OF SWORDS, &c., eight, carved jade of various
colours. *Indian.* Lent by William Tayler, Esq. 32 to 38a.

No. 32 is a sword handle in two pieces of green jade, with flowers in low relief; the tops being jewelled. No. 33 is a dark green jade handle with floral carving. No. 34 is a light green jade handle with an elegantly curved guard. No. 35 is a gray jade handle with the top carved to represent the head of an Arab horse, the eyes of which are jewelled with rubies set and sunk in gold. No. 36 is a light green jade handle with carved and jewelled ornament at the top. No. 37 is a light green jade handle with curved guard and floral ornament cut on the surface. No. 38 is a light green jade handle similar to the foregoing. No. 39 is a dark green jade handle with a floral incised and raised ornament at the hilt and at the curved end of the handle.

DAGGER, with white jade handle, jewelled, and velvet sheath. *Old Indian*. Lent by William Tayler, Esq.

39.

The sheath is of plain blue velvet. The hilt of light green jade with a triple lotus flower ornament at the top. The centre of each side has a trefoil ornament jewelled in gold with rubies and topaz.

DAGGER, with curved blade and white jade handle; velvet sheath with gilt metal mounts. *Old Indian*. Lent by William Tayler, Esq.

40.

The handle is carved with representations of the lotus flower.

DAGGER, curved blade and green jade handle, with a curved end and mother-of-pearl star ornament let into the surface, with embossed leather sheath. *Old Indian*. Lent by William Tayler, Esq.

41.

DAGGER, curved blade, damascened at the hilt, is some kuft work of a floral description, and green jade handle, with blue velvet sheath. *Old Indian*. Lent by William Tayler, Esq.

42.

DAGGER, of damascened steel, with light green jade handle, and velvet sheath. *Old Indian*. Lent by William Tayler, Esq.

43.

The handle is ornamented with flowers and leaf pattern in low relief.

DAGGER, curved blade, handle of white jade. The end is cut in the form of a ram's head with curved silver horns, about which there is much elegance. The sheath is of purple velvet with silver mountings of a perforated design. *Old Indian*. Lent by William Tayler, Esq.

44.

SMALL DAGGER, plain grey jade handle, and red velvet sheath, with gilt mounts. *Old Indian*. Lent by William Tayler, Esq.

45.

DAGGER, damascened blade, white jade handle carved in the form of a camel's head, and blue velvet sheath, with mounts of gilt metal. *Old Indian*. Lent by William Tayler, Esq.

46.

Box, small, octagonal, with a hinged opening at one end of the edging, white mottled jade with quatrefoil ornaments on the rim and floral patterns on both sides. *Old Indian*. Lent by William Tayler, Esq.

47.

INK BOTTLE, of dark green jade, grooved and carved with an ornamental band round the neck. *Indian (Panjab)*. Lent by William Tayler, Esq.

48.

BUCKLE, of greenish-white jade, with a leaf-shaped edging. *Old Indian*. Lent by William Tayler, Esq.

49.

CUP, of a bowl shape, rudely cut out of mottled green stone. *Indian*. Lent by William Tayler, Esq. 50.

COVER OF CUP, green jade, carved with radiating leaves. *Indian*. Lent by William Tayler, Esq. 51.

SLIDE FOR BUCKLE, and another ornament which appears to have served as a button and hook. White jade. *Indian*. Lent by William Tayler, Esq. 52.

FIGURE OF A COW, black Gya marble. *Indian*. Lent by William Tayler, Esq. 53.

This is rather a good piece of carving. The cow has a chain and bell round the neck. The marble is found in the district of Gya in Behar.

COVER OF CUP, meant probably for betel nut and areca, trefoil-shaped, green jade, the knob is bud-shaped with three spreading leaves. *Indian*. Lent by William Tayler, Esq. 54.

TRAY, small leaf-shaped, green jade. *Indian*. Lent by William Tayler, Esq. 55.

The bottom has a low relief foliated ornament.

TRAY, heart-shaped, light green coloured jade. The back is ornamented with a central floral design surrounded by a scroll border in low relief. *Indian*. Lent by William Tayler, Esq. 56.

PLAQUE, octagonal, greenish-grey jade, pierced leaf and flower pattern, with indications of the existence of former gilding, the rim is inlaid with turquoise. Lent by William Tayler, Esq. 57.

MINIATURE TRAY, rudely carved in mother-o'-pearl. *Indian*. Lent by William Tayler, Esq. 59

BOXES, a pair of small round, carved ivory. *Indian (Delhi)*. Lent by William Tayler, Esq. 60, 61.

Plain cylindrical boxes with leaf-shaped edging on the lid. These may have been meant to hold chunam, *i.e.*, cement which natives sometimes eat.

PUZZLE BALL, carved ivory. *Indian (Ulwur)*. Lent by William Tayler, Esq. 62.

This ball which was made by workmen in the employ of the Rajah of Ulwur is an inferior imitation of the Chinese puzzle carving, and appears to be nearly all sawn and turned work. It contains a number of concentric and detached balls pierced with geometrical ornament.

BULLOCK CARRIAGE ("Ruth"), carved ivory. *Indian (Burmahpúr)*. Lent by William Tayler, Esq. 63.

The carriage is on four wheels and is drawn by a pair of bullocks, driven by a driver seated on the pole. A native crossed-legged is seated inside, and over him an ornamented covering. In front is an uplifted purdah.

ELEPHANT, with howdah and embroidered trappings, and Mahout, *i.e.* driver, carved ivory. *Indian (Burhampúr)*. Lent by William Tayler, Esq. 64.

PONY CARRIAGE ("Ekha"), carved ivory. *Indian (Burhampúr)*. Lent by William Tayler, Esq. 65.

The carriage has a pair of wheels and is provided with an ornamental awning. A native is seated crossed-legged inside. The carving, although rude, is not badly executed.

SPOONS, four, and a spatula, white and green jade. *Indian*. Lent by William Tayler, Esq. 66 to 69a.

No. 67 has a spiral fluted handle and the bowl is jewelled with emeralds, ruby, and turquoise, and inlaid with gold lines.

COMBS, two, carved ivory. *Indian*. Lent by William Tayler, Esq. 70, 71.

No. 70 is of rudely carved work, probably all done by the saw. The centre is perforated with a hexagonal diaper. No. 71 is more carefully executed, but also probably all sawn work. The centre is an elegant pierced geometrical scroll.

ILLUMINATION; inscription on ivory in colours and gold, in ivory frame. Executed by the Rajah of Ulwur. *Indian (Ulwur)*. Lent by William Tayler, Esq. 72.

The characters are in green and the surrounding ornament is of floral illumination of a gold ground. This was painted by the Rajah of Ulwur when he was a boy.

DAGGER HANDLE, ivory, carved with figures and floral scrolls. *Burmese*. Lent by William Tayler, Esq. 73.

This is a curious piece of work deeply cut with a well distributed floral ornament surrounding figures of demons and men in conflict.

DAGGER, with ivory handle grotesquely carved. *Burmese*. Lent by William Tayler, Esq. 74.

The handle is in high relief and represents a demon entangled by foliage.

CUP, brownish coloured marble. *Indian (Agra)*. Lent by William Tayler, Esq. 76.

HANDLE OF SACRED CRUTCH, white carnelian. *Indian (Delhi)*. Lent by William Tayler, Esq. 77.

BUCKLE, or BUTTON, jade carved with floral ornaments formerly jewelled. *Old Indian*. Lent by William Tayler, Esq. 78.

DAGGER HANDLE, of a slightly curved shape made out of sulphur coloured marble (Zuhur-mora, a supposed antidote to poison). *Indian (Agra)*. Lent by William Tayler, Esq. 79.

DAGGER HANDLE, brown carnelian. *Indian (Agra)*. Lent by William Tayler, Esq. 80.

The shape of the handle is tapering and in section is oval with the ends cut off.

DAGGER HANDLE, octagonal in section, white jade. *Indian*.
Lent by William Tayler, Esq. 81.

DAGGER HANDLE, short, oval in section, grey jade. *Indian*.
Lent by William Tayler, Esq. 82.

HANDLE of STICK, carved into the shape of a conventionalized animal's head, green jade. *Indian*. Lent by William Tayler, Esq. 83.

PESTLE, porphyry. *Indian (Agra)*. Lent by William Tayler, Esq. 84.

AMULETS, two, white jade, inlaid with gold. Worn as a charm against palpitation of the heart. *Indian (Delhi)*.
Lent by William Tayler, Esq. 85, 86.

No. 85 has on one side a pattern of flowers and leaves in gold. The principal flower is set with a cut diamond and emeralds. The other flowers have either rubies or emeralds. No. 86 is of the same character, only plainer.

THUMB GUARDS (for protection against the bowstring): white jade, inlaid with gold and jewelled. *Old Indian*.
Lent by William Tayler, Esq. 87, 88.

No. 87 is covered with a raised gold ornament set with rubies and turquoise. No. 88 has an inlaid gold ornament covered by rubies set in raised gold.

VASE, or SCENT BOTTLE, white jade, inlaid with gold and jewelled. *Indian (Lucknow)*. Lent by William Tayler, Esq. 89.

The bottle is shaped like an inverted lotus flower. The surface is slightly carved to indicate the petals and covered with sprigs and flowers rendered in gold, rubies, and turquoise.

BUCKLE, and FOUR BUTTONS; white jade, jewelled. *Old Indian*. Lent by William Tayler, Esq. 90 to 90d.

The buckle is oval in shape and has a leaf edging inlaid with rubies set in gold. The buttons are of a square foliated design with a ruby in the centre.

HANDLE of WALKING STICK, greenish jade, inlaid with a geometrical pattern of slightly raised gold and set with rubies and turquoises. *Indian (Lucknow)*. Lent by William Tayler, Esq. 91.

TRAY, greenish mottled jade. *Old Indian*. Lent by William Tayler, Esq. 92.

This tray, which is thinly cut, is about two inches square.

ARMLET, greenish jade, carved in spiral and fluted pattern. *Old Indian*. Lent by William Tayler, Esq. 93.

CUP, marble, mottled, red and brown. *Indian (Agra)*.
Lent by William Tayler, Esq. 94.

TRAY, oval, white jade, with fluted edge. *Old Indian*
Lent by William Tayler, Esq. 95.

The bottom of the tray is carved with an oval floral boss.

DAGGER HANDLE, green jade, carved in form of a ram's head, with eyes represented by rubies set in gold. *Old Indian*. Lent by William Tayler, Esq. 96.

HANDLE of WALKING STICK, about two inches long, green jade, carved in form of a flower. *Old Indian*. Lent by William Tayler, Esq. 97

SPOON, white jade, the bowl leaf-shaped with a long handle. *Old Indian*. Lent by William Tayler, Esq. 98.

DAGGER HANDLE, three inches long, green jade, carved with foliated ornament formerly jewelled. *Old Indian*. Lent by William Tayler, Esq. 99.

CHOWRIE HANDLES, carved in the shape of an open bud, three, green and white jade. *Old Indian*. Lent by William Tayler, Esq. 100 to 100b.

CYLINDER for HOLDING MS. BOOK, $5\frac{1}{2}$ inches by $1\frac{3}{8}$ inches in diameter, green jade, carved in fluted pattern, with a leaf edging. *Old Indian*. Lent by William Tayler, Esq. 101.

HOOKEAH MOUTH-PIECES, eight, carved jade, bloodstone and marble. *Old Indian*. Lent by William Tayler, Esq. 103 to 103g.

Lengths varying from five inches to one inch. They all have tapering ends. The best are those in bloodstone and green jade.

DAGGER HANDLE and PIN, green and white jade. *Old Indian*. Lent by William Tayler, Esq. 104, 104a.

SWORD HANDLE, 5 inches long, grey marble, formerly jewelled. *Old Indian*. Lent by William Tayler, Esq. 105.

The top and hilt end is handsomely ornamented with flowers and leaves.

SYMBOLICAL FORMS of the HINDU GOD SIVA or MAHADEO, four, crystal. *Indian*. Lent by William Tayler, Esq. 108 to 108c.

Siva, Mahadeo, or Rudra, are the names of the God represented under various forms. In his character of the creative power he is represented by the *linga*, which is a subject of frequent worship, and forms one of the many sectarian marks used by the Saivas.

BALL, crystal, representing the Sun; worshipped by some sects of the Hindûs. *Indian*. Lent by William Tayler, Esq. 109.

A colony of Magas are supposed to have introduced into India the worship of the sun. As one of the planets the sun is worshipped at the great festivals. After bathing the Hindus make their obeisance to their god in a

standing position. The more devout draw up their joined hands to their foreheads, gaze at the sun, make prostration to him, and then turn round seven times repeating certain forms of petition and praise. There is a festival celebrated in Behar in October, when all the women of the place assemble at the edge of a bank, stream, rivulet, or any other water within reach, and offer their first fruits to the sun.

TALISMAN, crystal, of pyramidal form, engraved with crossed triangles. *Indian*. Lent by William Tayler, Esq. 110.

CUPS, two, crystal, one silver mounted. *Indian*. Lent by William Tayler, Esq. 111, 112.

No. 111 is an oval cup with two small handles. No. 112 is a larger one oval in shape, on a chased silver mount, on the rim of the cup is a quaint representation of a duck, which is meant to serve as a handle.

COVER of CUP, circular, crystal. *Indian*. Lent by William Tayler, Esq. 113.

CRYSTAL, brilliant cut. *Indian*. Lent by William Tayler, Esq. 114.

BOX, with COVER, carved crystal. *Indian*. Lent by William Tayler, Esq. 115.

SWORD HANDLE, and two DAGGER HANDLES, crystal. *Indian*. Lent by William Tayler, Esq. 116 to 118.

No. 118 is curved, with foliated ornament at the hilt. No. 117 is of an ordinary Muhammada shape, about $3\frac{1}{2}$ inches long.

TRAY, circular, crystal, 3 inches in diameter. *Indian*. Lent by William Tayler, Esq. 119.

SMALL VESSEL, crystal, about 1 inch diameter and 1 inch high. *Indian*. Lent by William Tayler, Esq. 120.

BOWL of SPOON, green jade. *Old Indian*. Lent by William Tayler, Esq. 121.

MIRROR, square frame of green jade, formerly jewelled. *Old Indian*. Lent by William Tayler, Esq. 122.

This is a piece of rude carving, and has the appearance of being very old.

MIRROR, octagonal frame of green jade, formerly jewelled. *Old Indian*. Lent by William Tayler, Esq. 123.

The mirror is rudely incised at the back to receive jewelled ornaments. The handle is broken off, and wanting.

TRAYS, two, circular, with fluted edges, green jade. *Old Indian*. Lent by William Tayler, Esq. 124, 125.

STATUETTE, brass, of the goddess Saraswati seated on a peacock, on stand under canopy. *Old Indian (Hindú)*. Lent by William Tayler, Esq. 126.

This is a very curious piece of metal work. The figure of the goddess and the bird are very conventional and stiff. The dome-shaped canopy is elaborately engraved and pierced with an ornamental diaper.

STATUETTE, brass, the Nandi or sacred bull of Siva, surmounted by a lotus flower capable of opening and shutting to contain a hinga. *Indian (Hindú)*. Lent by William Tayler, Esq. 127.

The bull Nandi, the vehicle of Siva, is held in great reverence by the Hindus. This animal is one of the most sacred emblems of Siva, just as the Egyptian apis was of the soul of Oseris. The Hindus place rice and other articles before their doors as the animal passes along in their processions, and if he stops to taste it is looked on as a most fortunate event.

FLOWER PLATE, sacred, bronze, supported by the Gurúr or fabulous attendant of Vishnu, who is represented kneeling on a stand with hands joined together. The practice of using flowers to do honour to a locality or deity enters largely into the Hindu ceremonies, and thus these special varieties were used. *Indian (Hindú)*. Lent by William Tayler, Esq. 128.

STATUETTES, brass and marble, of Krishna as "Bala Gopal," or in infancy and childhood. *Indian (Hindú)*. Lent by William Tayler, Esq. 129 to 142.

Krishna is stated in Hindu mythology to be an incarnation of Vishnu. He was the child of Dewaki by Vasudeva, and was carried away by the latter in order to escape from the anger of Kansa, his mother's brother. In his youth he was fostered by a herdsman named Ananda, and by his wife, Yasuda, and passed his days in dancing, sporting, and piping among a multitude of young gopas or cowherds and gopias or milkmaids, from whom he selected nine as favourites. Krishna was born at Mattra on the Jamna, and the Hindus are never tired of celebrating his frolics and exploits as a child—his stealing milk and his destroying a serpent. There is also a sect of Hindus who worship him in his infant form as the supreme creator and ruler of the universe. The images of Krishna are usually very small. There is little artistic merit about the brass statuettes, and probably were all cast at Mattra, where Krishna is said to have been born. No. 129 is a black marble figure with ornaments and dhoti painted in red, yellow, and green.

CANDLESTICKS, a pair, brass; one with figure of Gurúr, the other with that of a griffin. *Ancient Indian (Hindú)*. Lent by William Tayler, Esq. 143, 144.

No. 144 is by no means a bad piece of metal work. The action and modelling of the conventional griffin has some spirit about it.

FLOWER STAND, brass, with figure of Gurúr. *Indian (Hindú)*. Lent by William Tayler, Esq. 145.

A rudely modelled kneeling figure on a low stand or foot, and supporting an octagonal star-shaped cup on the head.

STATUETTES, small, brass, of Anna-Purna-Deví holding a ladle and seated on a low stool. *Indian (Hindú)*. Lent by William Tayler, Esq. 146, 147.

Both are rudely modelled and engraved; one about 1 inch high, the other about $2\frac{1}{2}$ inches high.

STATUETTE, brass, Deví seated on an elephant. *Indian (Hindú)*. Lent by William Tayler, Esq. 148.

A grotesque statuette, rudely modelled.

STATUETTES, one marble and six brass, of Vishnu. *Indian (Hindú)*. Lent by William Tayler, Esq. 149 to 155.

No. 149 is a well carved green marble group, the principal figure being Vishnu with four arms. Nos. 150 to 155 are a series of grotesque representations of Vishnu, from 3 to 6 inches in height. In No. 150 there is more elaboration than in the others, but in none is the modelling of any pretension.

STATUETTE, brass, of Deví represented seated on a stool with four arms, two holding the thunderbolt, the other two fire. *Indian (Hindú)*. Lent by William Tayler, Esq. 156.

STATUETTE, brass, of Durga. *Indian (Hindú)*. Lent by William Tayler, Esq. 157.

This is a very rough fragment only of a group, and represents the Amazonian champion and potent protectress of the gods endowed with their several attributes, and wielding in her numerous hands their various instruments of destruction with which for their protection they had armed her.

STATUETTES, seven ; six of Deví, and one of Lakshmí ; brass. *Indian (Hindú)*. Lent by William Tayler, Esq. 158 to 164.

No. 159 is Lakshmí, the wife of Vishnu. She has no temples specially devoted to her worship, but, as the goddess of fortune, continues to be much courted, and is not likely to fall into neglect. The statuette, although grotesque, is better modelled and more graceful than the rest of Deví. Deví is the goddess of Mahadeo, and is represented in these statuettes with two arms only.

STATUETTE, of Deví, painted marble, about 12 inches high, with skirt, and ornaments painted in yellow, red, and gold. *Indian (Hindú)*. Lent by William Tayler, Esq. 165.

STATUETTE, brass, of Krishna as Bala Gopal, or in childhood, destroying the serpent Kaliya. *Indian (Hindú)*. Lent by William Tayler, Esq. 166.

STATUETTES, brass, of Hunuman, the monkey god. *Indian (Hindú)*. Lent by William Tayler, Esq. 167 to 171.

Five small statuettes from 2½ to 5 inches high, roughly modelled, representing the god in various acts of supplication, &c.

NANDI and LINGA, brass, about one inch long. *Old Indian (Hindú)*. Lent by William Tayler, Esq. 172.

The linga protected by a snake, is on a raised stand, and is contemplated by the bull Nandi.

STATUETTES, marble and brass, of Ganesh, the elephant god.
Indian (Hindú). Lent by William Tayler, Esq.
 173 to 175.

Ganesh or Ganesha is always represented as a little man with a fat belly and an elephant's head. He has four hands holding a shell, a chakrí, a club, and a water lily, and usually sits on a rat. According to Hindú mythology Ganesha was produced without a father by the intense wishes of Deví, and was temporarily slaughtered by Siva, who cut off his head, and afterwards replaced it by that of an elephant. As a further compensation it was decreed that he should bear the preference among the gods; accordingly he is invoked at the beginning of all undertakings. No. 173 is a well carved piece of green marble, the modelling being good. No. 175 represents him in coloured marble on a cart.

STATUETTES, brass, of unknown idols. *Indian (Hindú).*
 Lent by William Tayler, Esq. 176, 177.

No. 177 looks like a Burmese Buddha, and consists of a cross-legged figure seated on a raised stool.

STATUETTE, brass, of Gurúr. *Indian (Hindú).* Lent by
 William Tayler, Esq. 178.

Kneeling figure with joined hands, and nose like a bird's beak, and wings to the shoulders, about 6 inches high, very rough work.

PLATEAU, black marble, with seated figures of Bramah, Parvati, Ganesh, and the Nandi engaged in worshipping the emblem of Mahadeo (or Siva), *i.e.*, the Linga which occupies the centre of the circular plateau. The carving is well executed. *Indian (Hindú).* Lent by William Tayler, Esq. 179.

STATUETTE, black marble, of a Suryassi or religious mendicant who worships Surya, or the sun exclusively. Well modelled. Probably produced at Gya. *Indian (Hindú).*
 Lent by William Tayler, Esq. 180.

BELLS, five, sacred, brass. *Indian (Hindú).* Lent by
 William Tayler, Esq. 181 to 185.

No. 181 has a handle formed by two figures placed back to back, with hands together. No. 182 has a rude winged figure at the end of the handle. No. 184 has a handle surmounted by a five-headed Naga overshadowing Hanuman and the eagle-headed Naruda in kneeling attitudes. No. 184 has rude hammered ornament on the surface. No. 185 is surrounded by a rudely rendered kneeling figure.

CUP, in form of the lotus flower, brass. *Indian (Hindú).*
 Lent by William Tayler, Esq. 186.

The leaves of the flower are hinged so as to open and reveal a linga—the emblem of Mahadeo.

BAS-RELIEF, stone, a sentinel from a temple at Gya.
Indian (Buddhist). Lent by William Tayler, Esq. 187.

STATUETTE, painted marble, of a male figure seated on a low stool, and wearing gold embroidered garments. *Indian (Hindú)*. Lent by William Tayler, Esq. 188.

NANDI and LINGA, painted marble. *Indian (Hindú)*. Lent by William Tayler, Esq. 189.

BAS-RELIEF, painted marble, of Hunuman the monkey god. *Indian (Hindú)*. Lent by William Tayler, Esq. 190.
Coarse carving and painting in red, yellow, and gold.

STATUETTES, painted marble, of Siva and Parvati. *Indian (Hindú)*. Lent by William Tayler, Esq. 191 to 193.

Siva is thus described in the Purana's, "He wanders about surrounded by "ghosts and goblins, inebriated, naked, and with dishevelled hair, covered "with the ashes of a funeral pile, ornamented with human skulls and bones, "sometimes laughing and sometimes crying." Parvati, the consort of Siva, is sometimes represented in still more terrible colours. Human sacrifices were formerly offered to her, and she is still supposed to delight in carnage. No. 191 represents Parvati seated on a low throne with joined hands; the figure is in white marble painted and gilded. No. 192 is a seated figure, of painted marble. No. 193 represents Siva with the Ganges rising out of his head.

BAS-RELIEF, painted marble, of Vishnu. *Indian (Hindú)*. Lent by William Tayler, Esq. 194.

A rude specimen of marble work. Vishnu is represented cross-legged on a cart drawn by diminutive horses.

BAS-RELIEFS, painted marble, of two female deity. *Indian (Hindú)*. Lent by William Tayler, Esq. 195, 196.

No. 196 represents Parvati, the consort of Siva. No. 195 is Saraswati, the consort of Brahma, seated on a peacock.

HEAD-DRESS of religious mendicant, containing the Linga, the Shesh-nag or snake's crest, rúdrach beads, and beads from Hinglej. *Indian (Hindú)*. Lent by William Tayler, Esq. 197.

The snake's head, which is of brass, is embossed and engraved with an ornamental scale pattern.

CUP for the wrist, copper, used in bathing to hold a sacred composition. *Indian (Hindú)*. Lent by William Tayler, Esq. 198.

Made of copper and connected to a band which may be bent round the wrist.

STATUETTES, two, of the Nandi and two other figures. *Indian (Hindú)*. Lent by William Tayler, Esq. 199 to 202.

No. 200 is a rudely-modelled bull (Nandi) carrying the Linga on its back. No. 202 is the handle of some instrument, and is surmounted by a kneeling figure in an attitude of supplication.

FIGURE, brass, of a cow. *Indian (Hindú)*. Lent by William Tayler, Esq. 203.

Krishna was brought up as a child by a cowherd and his wife, and this not improbably represents some portion of his history. One of the figures of the group is wanting.

CENSERS, three, called "Arthí," used in sacrifice. *Indian (Hindú)*. Lent by William Tayler, Esq. 204 to 206.

Ghí, *i.e.*, clarified butter, not oil, is burnt in these lamps with outstanding wicks of new cotton. If oil is used the "Til" oil is only allowed. No. 204 is a cup on a foot with pierced lid and long handle; to the cup is connected a naga's-shaped head on which rest five small oil cups. No. 205 consists of a figure of Deví holding a circle of five cups. No. 206 is a common cup and long handle.

FIGURE, brass, of Deví. *Indian (Hindú)*. Lent by William Tayler, Esq. 207.

Very small and rudely-modelled statuette.

SPOONS, seven, brass, used in religious rites. *Indian (Hindú)*. Lent by William Tayler, Esq. 208 to 214.

No. 211. The handle consists of a small figure of Ganesha overshadowed by a five-headed snake. No. 212 is of copper; the spoon fluted and ornamented with parrots. No. 214 has a handle with a representation at the top of Vishnu overshadowed by a five-headed naga or snake.

BASKET with handle, brass, for holding flowers during sacrifice. *Indian (Hindú)*. Lent by William Tayler, Esq. 215.

About 12 inches diameter with a rim 2 inches high perforated with stamped tracery; the handle is rudely ornamented with conventional peafowl.

SHESH-NAG, or snake's crest, brass. *Indian (Hindú)*. Lent by William Tayler, Esq. 216, 217.

No. 216. This has evidently been a stand for a Linga; the lower part is square and about $1\frac{1}{2}$ inches high. On one side is an arched and decorated doorway, over the centre of which is the five-headed snake's crest which guarded the sanctity of the emblem of Mahadeo. No. 217 is a coarser worked brass snake's crest which was meant to be stood over a Linga.

STONES, four, sacred to Vishnu, who turned himself into stone when disappointed in his love for Túlsí. *Indian (Hindú)*. Lent by William Tayler, Esq. 218 to 221.

STONE, sacred; the Nerbadeshwur or god of the Nerbadda, found in that river, very rare and much prized. *Indian (Hindú)*. Lent by William Tayler, Esq. 222.-'70.

BEZOAR STONE, supposed to be a charm against poison. *Indian (Hindú)*. Lent by William Tayler, Esq. 223.

STATUETTE, marble, of Parisnath, the god of the Jains, with cotton rosary. *Indian (Hindú)*. Lent by William Tayler, Esq. 224.

Parisnath is one of the 24 saints or hierarchs (Tirthankars) worshipped by the followers of the Jaina religion, and with Mahavira, another of these saints, is principally worshipped at the present time. The figure is seated, with crossed legs and upturned hands. A naga with five heads overshadows the head.

STATUETTE, brass, of Parisnat, the god of the Jains, about 8 inches high. *Indian (Hindû)*. Lent by William Tayler, Esq. 225.

The 24 hierarchs of the Jains are all represented as perfectly naked, and the distinguishing element is in the animal at their feet. The figures are nearly always very square shouldered and unnaturally broad.

CHOWRI, or fly-flapper, silver handle and ribbons of silver gauze. Used by the Jains to drive away flies from their idol without destroying them. *Indian (Hindû)*. Lent by William Tayler, Esq. 226.

The Jains are scrupulously careful not to take life, even of a fly or mosquito, and therefore make their flappers of the lightest material; the handle is of embossed silver, the ornament produced by hammering externally.

STATUETTES, metal and painted marble, of Buddha. *Indian (Buddhist)*. Lent by William Tayler, Esq. 227 to 239.

No. 227. A cast bronze figure, gilt. No. 228. A small brass figure, probably Nepalese. No. 230 is a coarsely-modelled marble figure painted gold and red, from Burma. No. 231 is a Burmese figure, gilded and painted, in white marble. No. 232, a large cast bronze figure, about 12 inches high, appears to be Burmese. No. 233 is a cast figure of Buddha seated on a low throne with an ornamental back to it. No. 234, a Burmese figure in plain white marble, about 12 inches high. No. 235, a marble figure gilded and painted. No. 236 is a Burmese figure made of silver. No. 237 is a curious terra-cotta bas-relief of apparent great antiquity. The seated figure of Buddha is surrounded by balls. No. 239 is a rudely carved wooden figure painted with red lac. No. 239 is a curious piece of brass work representing a seated figure of Buddha under the Bodhi tree. It shows signs of having been once gilt. The base is formed of terra-cotta encased in bands of brass.

STATUETTE, painted wood, probably of a worshipper. *Burmese*. Lent by William Tayler, Esq. 239a.

Very rudely carved figure, but showing a certain degree of instructive power in the quaint handling of the material.

PRAYING WHEEL, used by the Buddhists. *Indian (Buddhist)*. Lent by William Tayler, Esq. 240.

The wheel is the symbol of Buddha. General Cunningham in his work on the Bhissa Topes, says "The wheel in revolution is emblematical of the passage of the soul through the circle of the various forms of existence. Hence the wheel or whole circle is typical of any one, who, after obtaining Nirvana or emancipation from mortal life had completed the circle of his existence, and was no longer subject to transmigration. Such a person was Buddha, he who had turned the wheel of transmigration.

DORJE, or sacred THUNDERBOLT, held in the hand during prayer. *Indian (Buddhist)*. Lent by William Tayler, Esq. 241.

This represents the thunderbolt grasped by the hand with the ends turned up. The original dorje is said to have fallen from heaven.

GRIFFIN, bronze. *Burmese*. Lent by William Tayler, Esq.
242.

Grotesque figure about 3 inches high.

BELL, mixed metal, with handle in form of the Dorje or thunderbolt. *Nepaulese*. Lent by William Tayler, Esq.
243.

Bells are in great vogue among the Hindus, being constantly in use in their temples. They are of all sizes and sometimes of very fanciful shape. The most celebrated are made in Nepaul and Burmah. This specimen is covered with embossed ornament of elegant hanging chains.

BELLS, bronze and iron. *Burmese*. Lent by William Tayler, Esq.
244, 245.

No. 244 is a gilt bell with a heart-shaped piece of metal attached to the tongue.

BAS-RELIEF, composition, of Vishnu (?). *Indian (Hindú)*.
Lent by William Tayler, Esq. 246.

It is difficult to say for which of the three great Hindu gods this is intended; there is so much jealousy between the followers of Siva and Vishnu that every kind of extravagant device is resorted to in order to gain for one or the other the supreme power. This bas-relief represents a god with several triplet heads and a great number of hands.

FOOT of VISHNU, or VISHNU-PUD; model of an impression left by that god at Gya; brass. *Indian (Hindú)*.
Lent by William Tayler, Esq. 247.

The impression of Buddha's feet occurs frequently in stone slabs of pavements and in the old Buddhist sculptures; and as the Hindus account for Buddha as one of the ten Avatars of Vishnu, the Vishnu-pud has more recently been adopted as purely a Hindu relic, whereas it is in reality an adaptation of the old Buddhist custom. This specimen is engraved with emblems ornament.

NERBUDESHWUR, or SACRED STONE of the Nerbudda, mounted as a Linga or emblem of Siva, on a bronze copper stand about $1\frac{1}{2}$ inches high. *Old Indian (Hindú)*.
Lent by William Tayler, Esq. 248.

AMMONITES, or SALIGRAMS; holy stones sacred to Vishnu. *Indian (Hindú)*. Lent by William Tayler, Esq.
249, 250.

SACRED STONES, round and carved. Found in a tank at Patna. *Old Indian (Buddhist)*. Lent by William Tayler, Esq.
251, 252.

No. 252 is a small circular stone about one inch in diameter, emblematic of the wheel, one of the favourite Buddhist emblems. One side is plain, but has the symbol of the Buddhist triad, which resembles a mason's mark.

SACRED PLATEAUX, copper, with inscriptions. *Indian (Hindú)*. Lent by William Tayler, Esq. 253, 254.

No. 253 has the appearance of being a map of India according to the astronomer Varaha-Mihira, who said that India was divided into nine provinces, arranged like the eight petals of a flower round a centre.

BOAT-SHAPED WATER-VESSELS, "Argna," used in sacrifice ; made of beaten copper. *Indian (Hindú)*. Lent by William Tayler, Esq. 255, 256.

PLATES or Saucers, of beaten copper ; used in sacrifice. *Indian (Hindú)*. Lent by William Tayler, Esq. 257, 258.

CENTRE PIECE, silver, consisting of a plateau fitted with spice boxes and receptacles for flowers, surmounted by a mango tree, the fruits of which are intended to contain different scents. *Old Indian (Hindú)*. Lent by William Tayler, Esq. 259.

This is a genuine specimen of old Hindu workmanship and could not have been obtained for money. It was given to Mr. Tayler by a Rajah of very ancient family. Natives are particularly fond of chewing and make up a small triangular concoctions composed of slices of the Areca nut (Suparí), a little shell lime (Chúna), and Catechu. These are mixed together and the whole wrapped up in a leaf of the pan. Pan, which is the leaf of the Pipu Bítal plant, is always presented to guests on their departure from a visit. The whole is very curious, but not in the best style of art, the general shape being weak and the engraved and repoussé ornament appearing rather to increase the weak effect.

BOTTLE, silver, covered with chased-work ornament, with stopper and chains. *Indian (Hindú)*. Lent by William Tayler, Esq. 260.

These bottles are very common in Kashmir and are produced there every summer during the season for European visitors at so much for every ounce weight of silver, the older ornament, of which this is a specimen, is better than that in modern vessels, but the ware generally is very elegant and the patterns as graceful and pleasing as they are intricate.

ROSEWATER STAND, surrounded by eight squirts for sprinkling ; silver. *Indian*. Lent by William Tayler, Esq. 261.

The squirts are used at private parties when the guests pay each other the compliment of squirting rosewater in each other's faces. The conical lid which covers the part for holding the rosewater, is a good specimen of perforated work, and has considerable merit in both design and execution of the foliated pattern.

COVER, silver, conical, engraved. *Indian*. Lent by William Tayler, Esq. 262.

Although nothing more than a common bowl cover, this illustrates the facility with which appropriate ornament is used on curved surfaces ; the engraved floral scroll covers the dome-shape with an equality and quiet good taste, which appears inseparable from Muhammadan instincts in design.

PAN BOX, silver openwork. *Indian (Patna)*. Lent by William Tayler, Esq. 263.

Box and lid bowl-shaped with a diameter of about 6 inches. The vessel itself is of brass encased with perforated and engraved, of foliated scroll silver work.

SPITTOON, silver openwork, in form of a vase. To match No. 263. *Indian (Patna)*. Lent by William Tayler, Esq. 264.

Vase-shaped, with splaying rim; the vesse is of brass, covered on both exterior and interior surfaces with thick silver plating decorated with perforated floral scroll. This ware is not common, and has considerable merit in the mode of ornamentation.

SCENT BOTTLE for otto-of-roses, or atardhan, silver-gilt. *Indian (Ulwur)*. Lent by William Tayler, Esq. 265.

Copied from some European design, and consequently without flavour.

BOX, oblong, copper, covered with incised pattern in silver. *Old Indian*. Lent by William Tayler, Esq. 266.—70.

Curious ware. The box (about 8 inches long by 3 inches broad and $2\frac{1}{2}$ inches high, with corners cut off) is of copper, ornamented with repoussé patterns of scrolls and ornamental diaper. The mode of applying the silver was by coating the whole box and then cutting out certain parts of the pattern which showed up the copper as a ground.

VOTIVE ORNAMENT, silver-gilt and jewelled, embodying sacred forms. *Indian (Buddhist)*, modern. Lent by William Tayler, Esq. 267.

ROSEWATER SPRINKLER, or Golab-pash, silver. *Indian*. Lent by William Tayler, Esq. 268.

The body of the vessel is in the shape of a rosette, the neck long, ending in a floral ornament through which the scent escapes. The body is ornamented with pierced and beaten work; a very good piece of silver work.

HEAD-DRESS, for female, silver, with ornament of small bosses in concentric bands, and filigree, about 9 inches in diameter. *Indian (Panjab)*. Lent by William Tayler, Esq. 269.

CASE for ANTIMONY, or COLLYRIUM (Surma-dhan), to hold antimony for blackening the eyes; silver. *Indian (Hindû)*. Lent by William Tayler, Esq. 270.

In the shape of a cone, the surface covered with repoussé ornament of leaves and scales, similar in fact to an ordinary pine cone.

SCENT STAND for otto-of-roses, or Attar-dhan; silver filigree work. *Indian (Dacca)*. Lent by William Tayler, Esq. 271.

A rather well-designed piece of filigree, the outlines being well pronounced. The vessel for the otto-of-roses is in the shape of a flower rising from the centre of a tray.

SCENT STAND for otto-of-roses, or Attar-dhan; silver repoussé. *Indian*. Lent by William Tayler, Esq. 272.

The ornament on this has been executed with great care, and consists both of repoussé, chased, and pierced work. A circular tray on three feet supports a bulb-shaped vessel, which is meant to hold the otto-of-roses, and the surface is covered with representations of flowers and leaves.

Box, circular, silver-gilt, covered with bands of scroll, repoussé work. *Indian (Delhi)*. Lent by William Tayler, Esq. 273.

Box, circular, silver-gilt, covered with foliated and scroll ornament of repoussé work. *Indian (Delhi)*. Lent by William Tayler, Esq. 274.

FANCY BOX, for the female toilet, in form of a peacock, silver, jewelled. *Indian*. Lent by William Tayler, Esq. 275.

The rings hinge back and open the body which forms the box. The tail is ornamented with crystals. The work is curious, but not artistic.

SPUR, silver, in form of a female holding the rowel between her hands, and with the legs bent to clasp the heel. Formerly belonging to the King of Oudh. *Indian (Lucknow)*. Lent by William Tayler, Esq. 276.

SPICE BOX, circular, about 18 inches diam. and 6 inches in depth, steel, damascened with gold. *Indian (Guzerat in the Panjab)*. Lent by William Tayler, Esq. 279.

A very fine piece of kuftgarí. The ornament on the lid is a marvel of intricate scroll work, the gold and steel being so even balanced as to produce at a distance the effect of one tint. The side of the box is covered with medallions of delicate floral and foliated pattern, the design of each is different and well worthy of study.

HÚKAH BOWLS, four, metal, damascened with silver. *Indian (Bidri)*. Lent by William Tayler, Esq. 280 to 283.

No. 280 is the lower part of a Húkah, bell-shaped, and ornamented with bands and discs of bold floral silver inlay. No. 281 is a similar though larger part of the Húkah, covered in a very commendable manner with bands of inscription and ornament. No. 282 is melon-shaped, the ribs covered with a very graceful flowing floral pattern. This is a very good piece of Bidri. No. 283 is a vase-shaped Húkah water holder, decorated with an excellent diaper pattern of foliation and flowers.

BOWL, with Cover and Tray, copper, damascened with silver, diam. about 6 inches. *Indian (Bidri)*. Lent by William Tayler, Esq. 284.

An early piece of Bidri, covered with ornamental birds, fishes, and animals.

BOXES, circular, black metal and copper, damascened with silver. *Indian (Bidri)*. No. 286 probably 16th century. Lent by William Tayler, Esq. 285 to 287.

No. 285 is an oval box covered with a plain floral diaper. No. 287 is a good specimen of the Bidri ware.

PART of HÚKAH BOWL, copper, damascened with silver. *Indian (Bidri)*. Lent by William Tayler, Esq. 288.

The Húkah is thoroughly emblematic of oriental indolence and a perfect symbol of the "Dolce far Niente," in which the Asiatic rejoices. Mr. Tayler

says that when first he visited India in 1829, every European gentleman had his Húkah, and "Húkah-bar-dar" or servant whose duty it was to attend solely to the Húkah, and to bring it when wanted, with carpet and paraphernalia.

PLATES, nineteen, metal ornamented with engraved and beaten-work. *Indian (Hindú)*. Lent by William Tayler, Esq. 289 to 307.

Plates made of brass, copper, or white metal are very common all over India. They are nearly always produced by hammering out the metal, and are rarely left without some attempt at ornament. Engraving, stamping, colouring with varnish, and piercing are commonly resorted to in the production of ornamental borders or arabesques for the centre of the plates. No. 291 is the best specimen here, the shape is octagonal, the border pierced, and the centre occupied by a group of Vishnu and Lakshmi surrounded by small panels of birds, elephants, &c.

CHOWRIE HANDLES, small repoussé, silver-work. *Indian (Hindú)*. Lent by William Tayler, Esq. 308, 309.

CASE for FUSEE, silver, cylindrical. *Indian (Hindú)*. Lent by William Tayler, Esq. 310.

Ornamented with engraved scrolls. Cases like this are made to hold lengths of cotton wool rolled up in red cloth, which are ignited to light a Húkah.

PENHOLDER, bound with gold thread and ornamented with beads. *Indian (Hindú)*. Lent by William Tayler, Esq. 311.

SCALES for weighing precious stones, with case, silver. *Indian (Hindú)*. Lent by William Tayler, Esq. 312.

Every native jeweller uses scales similar to these.

MOUNTINGS of SWORD BELT, silver, ornamented with translucent enamel. *Indian (Hindú)*. Lent by William Tayler, Esq. 314 to 314a.

These consist of a buckle and two circular discs covered with blue and green enamel work of much elegance and characteristic design. The centre of one is occupied by a representation of a hawk attacking a bird; the other is filled by a representation of a hare, symbolical of the readiness of the soldier to pounce and of his fleetness of foot.

MACE, or SONTA, silver, of curved form; carried by Rajahs. *Indian (Hindú)*. Lent by William Tayler, Esq. 316.

This still contains the "dammer" or lac which enabled the exterior ornament to be beaten on the surface.

STAFF, or ASA, silver; carried before Rajahs. *Indian (Hindú)*. Lent by William Tayler, Esq. 317.

The staff, or "silver stick of office," is divided into three portions, covered with twisted and foliated ornament.

WALKING STICK, carved wood mounted with silver. *Indian (Hindú)*. Lent by William Tayler, Esq. 318.

The stem of the stick is cut to imitate the surface of a pine cone; the handle is of silver, ornamented with stripes of beaten and chased work.

BETEL-NUT CUTTERS, brass, engraved, and mounted with coloured glass. *Indian (Hindú)*. Lent by William Tayler, Esq. 320 to 322.

It is very common to ornament the betel-nut cutters; dozens similar to these specimens may be purchased in any native bazar for a few annas.

DRINKING VESSELS, models of, nine, brass. *Indian*. Lent by William Tayler, Esq. 342 to 350.

Nos. 342, 344, 345, 346, 347 are of the ordinary spherical lota shape, with wide neck. No. 343 is a jar-shaped vessel. Nos. 348 to 349 are small basins.

PORTABLE STOVE (*angíthí*) iron and brass openwork, with chains and handles. *Old Indian*. Lent by William Tayler, Esq. 351.

Fire is placed in an eight-sided vessel, which rests on three curved legs, and an eight-sided rim of pierced work enables cooking vessels to be placed over it.

EWER, brass. *Indian*. Lent by William Tayler, Esq. 352.

Bulb-shaped body raised on a foot, having a neck with splaying mouth, and curved spout with grotesque animal-shaped head.

PAGODAS, two models of, brass. *Nepalese*. Lent by William Tayler, Esq. 353 354.

Small two-storied square buildings with sloping and overhanging roofs.

PAGODA, model of, bronze. *Nepalese*. Lent by William Tayler, Esq. 355.

Double-storied building raised on a stand, the lower storey has trefoil-headed openings on all four sides. The roofs are rudely decorated; the whole about 9 inches high.

HOOHAH PIPES, BOWLS, &c., five, brass. *Indian*. Lent by William Tayler, Esq. 357 to 361.

PIPE, brass. *Indian*. Lent by William Tayler, Esq. 362.

With a conventional dog's-head at the end.

ROUNABOUT, model of a, brass. *Indian*. Lent by William Tayler, Esq. 363.

Very similar to what may be seen at any English fair.

WATER BOTTLE (*Serai*), brass, engraved with diaper pattern and medallions of flowers. *Indian*. Lent by William Tayler, Esq. 364.

Melon-shaped, with long neck. The body of the vessel arranged in oval discs, filled with foliage and flowers springing from a parent stem. Above and below are bands of scroll work. The work is wholly engraved by hand, and is very good and effective.

BOX, oblong, brass, engraved. *Old Indian*. Lent by William Tayler, Esq. 365.

Primitive ornament on the lid and sides, probably Madras.

Box, in form of a goose, brass. *Indian*. Lent by William Tayler, Esq. 366.

Meant probably for holding lime for eating. The head and wings of the goose form the lid and are covered with engraved lines.

SNUFF BOX, with revolving top, brass. *Indian*. Lent by William Tayler, Esq. 367.

The cover to the box and the top which revolves over it have both two circular holes of the same position and shape, so that when made to coincide the fingers may be inserted to take a pinch.

Box, round, for holding the lime eaten with the betel nut, brass. *Indian*. Lent by William Tayler, Esq. 368.

Flat-shaped, like an old watch. The lid, which is of the same diameter as the box itself, closes over a small circular hole. The lime requires to be kept dry.

SPICE BOXES, one large and one small, the covers of the former in the shape of female heads; brass. *Indian*. Lent by William Tayler, Esq. 369, 370.

No. 369 is the smaller box, consists of six small heart-shaped compartments arranged in the form of a hexagon, and surrounded in the centre by a circular compartment with a bud-shaped lid. No. 370 is a very inelegant but curious arrangement of boxes mounted on three legs and with lids of women's heads.

LAMP STAND, brass, engraved with diaper pattern and Persian inscription. *Indian*. Lent by William Tayler, Esq. 371.

The stand is composed of a dish or tray on three legs with a long stem ending in a lamp for three wicks. The whole is about 18 inches high. The surface is incised with fish and bold leaf ornament, and filled up with a black lacquer. Apparently Madras work.

EWER (Aftâbeh), brass, with openwork heart-shaped ornament on the sides, and pierced foot. *Old Indian*. Lent by William Tayler, Esq. 372.

Bulb-shaped body, with ornamented neck, curved handle, and hinged heart-shaped cover to the mouth; appears to be Madras work.

EWER, brass, with engraved diaper ornament. *Old Indian*. Lent by William Tayler, Esq. 373.

Flattened vessel with curved handle, hinged lid with knob, and long straight spout. The ornament is rude, and is spread over the surface in a diaper.

TOILET BOXES, three, brass, with raised ornament of peacocks, &c. *Old Indian*. Lent by William Tayler, Esq. 374 to 376.

No. 376 is a double box, consisting of two ball-shaped placed one above the other, the lid of the first forming also the box of the second. Nos. 374 and 375 are alike, and each consists of a ball-shape on a foot, the lid being covered with conventional peafowl and bands of raised ornament.

LOTA for WATER, brass, with basins within the lower part. *Indian*. Lent by William Tayler, Esq. 377.

Rather curious in construction; the vessel has a moveable handle, by means of which it may be attached to a cord and lowered into a well. To the underneath part of it is attached a cup with a bottom rim, and between this cup and the lota fit a series of three basins.

WATER JARS (Lota), four brass, ornamented with incised diaper pattern. *Indian*. Lent by William Tayler, Esq.
378 to 381.

No. 378 has a diaper pattern produced by the use of small stamps. No. 379 is similar, only of a smaller diaper. No. 380 is covered with bands of hammered ornament. The centre one is divided into compartments containing rude representations of Brahma, Siva, and Vishnu, and some of their incarnations. No. 381 is a very elegant little jar covered with incised work (the incisions being filled with black lacquer), which forms the groundwork of a well distributed floral and foliated scroll pattern.

MUGS, two, brass, engraved with diaper patterns. *Indian*.
Lent by William Tayler, Esq. 382, 383.

No. 382 is a piece of Madras copper and brass work. The diaper is of copper, and the intermediate flowers and borders at the top and bottom of the mug are of brass. The contrast of the colour of the two metals produces a happy effect. The brass is let through the thickness of the copper. No. 383 is a cylindrical brass mug, with stamped patterns applied in bands.

BOXES, two, openwork, brass. *Indian*. Lent by William
Tayler, Esq. 384, 385.

No. 384 is a 12-side box, with hemispherical lid divided into 12 divisions, containing different patterns in pierced work. The top of the lid consists of a pierced floral rosette. The sides of the box have openwork patterns corresponding to those on the lid.

VASES, two, brass. *Indian*. Lent by William Tayler,
Esq. 386, 387.

No. 386 is a small perforated vessel with a handle, and would appear to have been used for holding red-hot charcoal for lighting a Húkah. No. 387 is like two bells, the lower one being inverted, the surface is decorated with engraved bands of outlines of flowers in square panels.

SPICE BOXES, three, brass, pattern with indented diaper ornament. *Indian*. Lent by William Tayler, Esq.
388 to 390.

These boxes are circular with hemispherical lids; the surface is ribbed, and the pattern on each rib is produced in lines by a steel point and hammer.

PILLAR for LAMP, brass, circular, with broad base. *Nepalese*.
Lent by William Tayler, Esq. 391.

A curious brass utensil of irregular outline, decorated with bands of heads and leaves.

INKSTAND and PENHOLDER, brass, engraved. *Indian*
(*Panjab*). Lent by William Tayler, Esq. 394.

SLIPPERS, two pairs, embroidered with gold and silver lace.
Indian (*Behar*). Lent by William Tayler, Esq.
395, 396.

No. 395 are much turned up at the toe, which is covered with a scale ornament embroidered with gold and silver spangles and lace. No. 396 are similarly shaped, but the turned up toes have lines of small ball-shaped bells at the side, and the embroidery is applied in transverse stripes.

BRACELETS, eight, formed of segments of the Sankh or Conch shell, carved and painted. *Indian (Eastern Bengal)*. Lent by William Tayler, Esq. 397 to 404.

The Sankh shell was according to Hindú mythology one of the fourteen gems obtained at the churning of the ocean. It is used as a trumpet at temples to announce the hour of worship. These shells are found between the islands of Manaar and Kanteroe, and are obtained by digging on the shore and by diving. The poor who are unable to indulge in the luxury of precious stones find substitutes in these shells by using them for ornament. The ornament on them is most fittingly applied and of a very minute description. In No. 397 the irregular surface is readily made to be subservient to the design of the carved pattern which covers it.

SANKH, or CONCH SHELL, from segments of which bracelets are formed; the texture of the material is very like ivory. *Indian*. Lent by William Tayler, Esq. 405.

ANKLETS, a pair, white metal. *Indian (Behar)*. Lent by William Tayler, Esq. 406, 407.

Very heavy ornaments made of cast metal. The embossed pattern has some Buddhist character about it.

BRACELET of BANGLES, consisting of a combination of rings, of glass and lac, painted and ornamented with beads. *Indian (Behar)*. Lent by William Tayler, Esq. 408.

Very curious, showing how in the smallest and commonest objects the native is attracted by minute ornament and bright colours.

BRACELETS, nine; silver, brass, and white metal, variously ornamented. *Indian*. Lent by William Tayler, Esq. 409 to 417.

No. 411 is a curious small bracelet, consisting of a band about $\frac{2}{3}$ inch wide, and ornamented in the Persian style with overlaid silver bosses and ornament. No. 413 is a pair of bracelets with openwork. No. 414 is a richly ornamented bracelet, covered with bands of engraved patterns and an edging of small balls. The character is Buddhist.

BRACELETS, a pair, silver. *Assam*. Lent by William Tayler, Esq. 418, 419.

Massive and curiously decorated bracelets, the character of the ornament produced by beaten work is of a Buddhist origin.

EARRINGS, a pair, silver, embossed, with pendants attached. *Indian*. Lent by William Tayler, Esq. 420, 421.

Each earring consists of a circular disc of pierced and overlaid patterns; to the edge is attached a bell-shaped pendant, with a fringe of small bells. The work appears to be of the last century, and is in good style.

EARRINGS, a pair, silver, with pendants and head chains attached. *Indian*. Lent by William Tayler, Esq. 422.

Each earring consists of an embossed circular disc, from which is suspended a bunch of silver chains and diminutive bells.

EARRINGS, a pair, silver, with clusters of pendants attached. *Indian*. Lent by William Tayler, Esq. 423, 424.

Each consists of a small circular disc embossed and set with a central turquoise, with a bunch of chains and circular bells.

ANKLET, with toe rings attached by small chains; silver, fringed with bells and set with coloured glass. *Indian (Eastern Bengal)*. Lent by William Tayler, Esq. 425.
A curious personal ornament of stamped and pierced work.

ANKLET, white metal, covered with embossed ornament of beads and conventional birds. *Indian (Eastern Bengal)*. Lent by William Tayler, Esq. 426.
This anklet is oval so as to fit over the heel and foot.

CHAIN FOR THE WAIST, silver. *Indian*. Lent by William Tayler, Esq. 427.

There are four rows of chain joined into one band by two triangular pieces of pierced silver. Each link in the chain is of a quatrefoil outline formed by four circles joined in the centre by a small circular disc.

CHAIN FOR THE HEAD, silver, with bells attached. *Indian*. Lent by William Tayler, Esq. 428.

This consists of a band of chain work about one-half inch wide, with a fringe of small circular bells.

FIBULA, in form of three scrolls; brass, with chain attached. *Thibetan*. Lent by William Tayler, Esq. 429.

The ornament in this is Buddhist in style, and it is curious to note how it resembles the Celtic shapes in brooches found in Ireland.

SIGNET RING, carnelian set in an octagonal bezel of silver, formerly belonging to Ahmad-ulla, the Wahabí rebel of Patna. *Indian (Patna)*. Lent by William Tayler, Esq. 430.

The man to whom this ring belonged became famous as the leader of the Wahabí confederacy at Patna. He was arrested by the Commissioner in 1857, subsequently released, honoured by the Government, and seven years afterwards convicted and banished to the Andaman islands, where he was living under only nominal restraint when Lord Mayo was assassinated.

RING, green glass set in silver. *Indian*. Lent by William Tayler, Esq. 431.

RING, sard, set in an elliptical bezel of enamelled gold. The surface of the stone is engraved with ornament and Persian characters. The enamel of the ring and back of the bezel is in green, red, light blue, and white. *Indian (Delhi)*. Lent by William Tayler, Esq. 432.

RINGS, two, silver. The beaded ornament on the outside is produced by casting. *Indian*. Lent by William Tayler, Esq. 433.

RINGS, four ; gold, silver, and brass, with large bezels ; two set with looking-glass, one with red glass ; the *Arsí* or ring, from the reflecting surface of which Hindoo brides see for the first time the faces of their husbands. *Indian (Hindú)*. Lent by William Tayler, Esq.

434 to 437.

No. 434 is set with crystals, and the back covered with green and blue enamel ; No. 436 is of silver, with a filigree bezel, to which is suspended small bunches of circular bells.

EARRINGS, fourteen ; gold, silver, &c., variously decorated. *Indian and Turkish*. Lent by William Tayler, Esq.

438 to 451.

NOSE ORNAMENT, silver, worn by the Hill women of Simla. *Indian*. Lent by William Tayler, Esq.

452.

NOSE RINGS (Nuth), nine ; gold and other metals. *Indian*. Lent by William Tayler, Esq.

453.

NECKLACE (Chumpa-kullee), formed of gold pear-shaped drops strung together. *Indian*. Lent by William Tayler, Esq.

454.

MIRROR CASES (Durpuns), silver, heart-shaped ; worn by women round their necks. *Indian*. Lent by William Tayler, Esq.

455, 456.

No. 455 is elaborately engraved and pierced with a conventional pattern of peacocks and foliage, and from the end of the heart-shape are suspended small bunches of circular bells. No. 456 has a Hindú inscription on the back, and an engraved and pierced ornament of foliage and animals on the front. The work in both is remarkable for character.

TOE RINGS, nine, white metal. *Indian*. Lent by William Tayler, Esq.

457 to 465.

No. 457 is of silver, and has a small vase-shaped ornament with small bells fitted to the ring. Nos. 458, 459, 460, 461, and 465 are rings for the big toe, and have large-sized knobs fitted to them. Nos. 462 to 464 are rings with bezels of circular and heart-shapes.

IMITATION JEWELLERY, consisting of brooches, bracelets, and head ornaments, set with pastes ; eleven objects. *Indian*. Lent by William Tayler, Esq.

466 to 476.

NECK COLLAR, silver lace, presented to guests on their arrival at an entertainment. *Indian*. Lent by William Tayler, Esq.

477.

Formed of chains of plaited ribbons of silver tissue.

DAGGER BELT, silver wire, with an enamelled pendent and tassils of silver. *Indian*. Lent by William Tayler, Esq.

478.

BUCKLE, silver openwork. *Indian*. Lent by William Tayler, Esq. 479.

This consists of an oval disc ornamented with an engraved and pierced pattern of conventional birds or floral borders.

MINIATURE SPITTOON, silver. *Indian*. Lent by William Tayler, Esq. 480.

Vessels as high as 3 feet are made of this shape, and are frequently elaborately ornamented with raised patterns or inlaid gold and silver.

BOTTLE, for holding antimony for blackening the eyes, brass, about one inch in diameter. *Indian*. Lent by William Tayler, Esq. 481.

BOTTLES, for holding antimony, ivory, in form of capsicums, coloured, about 3 inches long. *Indian*. Lent by William Tayler, Esq. 482, 483.

EAR ORNAMENTS, a pair, amber. *Assam*. Lent by William Tayler, Esq. 484, 485.

These consist of two cylindrical pieces of dark orange-coloured amber about 2 inches in length and $\frac{1}{4}$ inch in diameter.

ORNAMENT for holding otto of roses, silver gilt. *Indian*. Lent by William Tayler, Esq. 486.

This is in the shape of a flower and curved stem, the latter serving as a handle. The centre of the flower has a small cavity covered by a lid on a hinge, and in this is held the otto of roses, when handed round for guests to put on their handkerchiefs or robes. The flower and leaves are of silver filigree.

MIRROR CASE (Durpun), brass. *Indian*. Lent by William Tayler, Esq. 487.

These mirrors are worn by women round the neck and under the clothes. The custom is very ancient.

WAIST CHAIN, formed of brass links; a châtelaine. *Indian (Bhûtanese)*. Lent by William Tayler, Esq. 488.

This consists of a series of long and square brass plates covered with a rude engraved ornament, which has a look of traditional Buddhist Art about it.

PENDENT ORNAMENTS, brass, circular, plated with rude engraving. *Indian (Bhûtanese)*. Lent by William Tayler, Esq. 489, 490.

COLLYRIUM CASE, or KUJLOTI, brass. *Indian*. Lent by William Tayler, Esq. 491.

The practice of blackening the lower eyelids, now so fashionable in England, is almost universal in India.

ORNAMENTAL MATS, three, velvet, embroidered on velvet grounds, with silver and gold scrolls and rings. *Indian (Delhi)*. Lent by William Tayler, Esq. 492 to 494.

PURSES, silk and velvet, covered with gold spangle and tissue embroidery on a purple ground. *Indian (Delhi)*.
Lent by William Tayler, Esq. 495, 496.

PURSES, closely embroidered with a conventioned floral ornament in black, crimson, blue, and yellow embroidered silk. *Indian (Kashmir)*. Lent by William Tayler, Esq.
497, 498.

ANKLETS, a pair, brass. *Indian (Hill tribes)*. Lent by William Tayler, Esq. 499, 500.

The shape is curious, being a conventional treatment of the shape of a cobra capella.

GOURD, used as a bottle. *Indian*. Lent by William Tayler, Esq. 501.

Many shapes in pottery and metal work owe their origin to this.

SCENT BOTTLE for otto of roses (Attadhan), silver. *Indian*.
Lent by William Tayler, Esq. 502.

A small gourd-shaped vessel which opens into two halves on a hinge. The exterior ornament is of beaten and engraved work. The bottle is suspended by a triple chain to a ring for the finger.

TRUMPET, formed of a human thigh bone. Used by the Bhútíahs as a sacred instrument. *Indian*. Lent by William Tayler, Esq. 503.

The human shin bone is so much valued by the Bhútíahs that they used to rifle the English graves at Darjiling for the purpose of obtaining one. The Latin name for a shin bone and trumpet is the same. Mr. Tayler obtained this with great difficulty by the help of silver, brandy, and a portrait which he drew of the owner.

LETTER CASES (Khuríta), gold thread and silk, embroidered. The letter contained in one is illuminated, and covered with a good deal of elegant gold foliation. *Indian*.
Lent by William Tayler, Esq. 504 to 507.

These cases for letters are generally sent on occasions of congratulation. No. 504 is of red satin covered with a diaper of gold lace and spangles.

FAN, silk, embroidered with gold, and silver handle. *Indian (Delhi)*. Lent by William Tayler, Esq. 511.

CHOWRIE, or FLY WHISK, carved sandal wood, formed in one piece. *Indian (Delhi)*. Lent by William Tayler, Esq. 512.

The handle is about 15 inches long, and elaborately turned and carved with scale and leaf ornament.

BAG, formed of seeds strung together. *Indian (Madras)*.
Lent by William Tayler, Esq. 513.

These beads are more effectively used in personal ornaments than in a work of this kind.

WHIPS, a pair (Chabúk), covered with a spotted blue spot on a ground of gold thread. *Indian*. Lent by William Tayler, Esq. 514, 515.

GIRDLE, leather, with brass mounting, from which depend a needle case, tweezers, pouch, shell, and spoon. Worn by the Bhútiah women. *Indian (Bhútanesse)*. Lent by William Tayler, Esq. 516.

The shell in this châtelaine is for scraping the perspiration off the body.

Box, oblong, leather, covered with embroidered pattern. *Indian*. Lent by William Tayler, Esq. 517.

Rather curious work. The scroll patterns of white on the black leather ground are produced by thin strips of quill, and surround circular discs composed of red, green, and gilded leather.

POWDER FLASK, wood, covered with blue velvet embroidered with a floral ornament in gold spangles and thread. *Indian*. Lent by William Tayler, Esq. 518.

NECKLACES, formed of sham coins and square plaques, brass. *Indian (Simla)*. Lent by William Tayler, Esq. 519, 520.

ARMLETS (Bajúband), eleven, of different metals ; worn by men and women. *Indian*. Lent by William Tayler, Esq. 522 to 532.

All of these are very common, as Nos. 525, 532, are of peculiar shapes, and worthy of notice.

MILITARY BADGES, four, silver and silver gilt ; worn by Nepalese soldiers. *Indian (Nepalese)*. Lent by William Tayler, Esq. 533 to 536.

Nos. 533, 535, are crescent-shaped, with hearts on the inner edge. Nos. 534 and 536 consist of lions on crescents, the former being produced by beaten work ; a standard, a gun, the feet of Vishnu, and a representation of the sun are the emblems which surround the lions.

FLINT AND STEEL POUCHES, three, leather, with metal mounts. *Indian (Bhútan)*. Lent by William Tayler, Esq. 537 to 539.

No. 537 is curiously ornamented with brass mounts with rude perforated ornament. In No. 539 the mounts are embossed and engraved.

EARRINGS, set of five, brass ; plain rings formed of a piece of wire with thickened ends is bent into a circle ; worn together in one ear by the women of the Garrow Hills. *Indian (Eastern Bengal)*. Lent by William Tayler, Esq. 540.

It is a fact that five large rings are constantly worn in one ear. The lobe is brought down almost to the shoulder by the weight, and not unfrequently splits.

ANKLETS and BANGLES, seven, silver and brass. *Indian*.
Lent by William Tayler, Esq. 541.

These are of different size, and of twisted square-shaped silver lengths.

BANGLES, four, brass and iron. *Indian*. Lent by William
Tayler, Esq. 542.

The largest of the four is covered with a curious engraved diaper pattern.

EARRINGS, set of six, brass ; worn together in one ear by
the men of the Garrow Hills. *Indian (Eastern Bengal)*.
Lent by William Tayler, Esq. 543.

Perfectly plain rings, about $2\frac{1}{2}$ inches in diameter.

NECK COLLAR (Toque or Huslí), silver, chased ; worn by
women. *Indian*. Lent by William Tayler, Esq. 544.

The Arabic "Toque" is evidently the same word as Torque from Torqueo, to twist, the ends of the collar being made of twisted metal, and turned back. This consists of a bar of a bent silver bar wrought into square, circular, and octagonal sections, and covered with chased and engraved floral and geometrical ornament.

BANGLE, in form of the toque or neck collar ; silver, chased
with rings of ornament. *Indian*. Lent by William
Tayler, Esq. 545.

PLATE, round, white marble, inlaid with precious stones.
Indian (Agra). Lent by William Tayler, Esq. 547.

POWDER FLASK, trochus shell, with metal mounting ;
formerly belonging to the rebel Koér Singh. *Indian*
(*Patna*). Lent by William Tayler, Esq. 548.

BOX, carved soapstone. *Indian (Agra)*. Lent by William
Tayler, Esq. 549.

The lid is deeply incised with a flower pattern and border, and the ornament is well and evenly balanced.

PLATE, circular, red mottled marble. *Indian (Agra)*.
Lent by William Tayler, Esq. 550.

This is quite a plain piece of marble work, the colour of which is of a peculiar red mottled character.

BOX, silver ; the lid formed of yellow carnelian, engraved
with the Nad-Ali or inscription in praise of Ali. *Indian*
(*Lucknow*). Lent by William Tayler, Esq. 551.

The sides of the silver box are ornamented with engraved leaves and buds disposed in a decorative but formal manner.

BOX, square, carved soapstone. *Indian (Agra)*. Lent by
William Tayler, Esq. 552.

The Agra soapstone boxes are often carved into the most intricate shapes. In this example the general outline is square with foliated indentations on all four sides. The lid is deeply cut with scrolls and leaf borders, and the upright sides with a leaf diaper.

PLATE, carved soapstone. *Indian (Agra)*. Lent by William Tayler, Esq. 553.

The colour and texture of soapstone lends itself very easily to the style of ornament usually adopted in this work. The deeply cut ornament of this specimen produces a pleasant tone of shadow which effectively contrasts with the lighter stone surface. A good deal of the soapstone carving is done mechanically by boring, but the hand finishing is what gives it character.

BOX, small, carved soapstone. *Indian (Agra)*. Lent by William Tayler, Esq. 554.

The design in this is somewhat more geometrical than in the preceding specimen, and not so well executed. The centre of the lid is deeply carved ; so are the four small rectangular plaques on the four sides.

PLATE, octagonal, of grey striped marble. *Indian (Agra)*. Lent by William Tayler, Esq. 556.
A plain piece of marble work.

MODEL of a TOMB, used as a letter weight, carved soapstone. *Indian (Agra)*. Lent by William Tayler, Esq. 557.

The ornamentation is skilfully adapted to the shape, and renders this an effective piece of carved foliation.

DISH, white marble, inlaid with precious stones. *Indian (Agra)*. Lent by William Tayler, Esq. 548.

The centre of the dish is occupied by a sprig of leaves and flowers. The sloping edges are covered by an interlaced pattern of lines, leaves, and buds.

BOXES, a pair, white marble, inlaid with precious stones. *Indian (Agra)*. Lent by William Tayler, Esq. 559, 560.

The shape of each box is that of a rectangle, with the corners cut to form curved cavities. The lids are inlaid with gracefully curved lines and flowers.

BOX, carved ebony, silver mounted ; the lid contains nine miniatures of buildings. *Indian (Delhi)*. Lent by William Tayler, Esq. 561.

The central miniature represents the Taj at Agra on the banks of the river Jamna. The oval one on the right represents the Kutb Minar at Delhi ; that on the left contains a view of Humayun's tomb at the same place. The upper oval is the representation of the tomb of El-mad-dúlâh at Agra, a building profusely decorated with inlaid marble work. The miniature at the left corner is of the Jamma Masjid at Delhi. That on the left upper corner is of the Golden Temple at Amritsar. That of the upper right-hand corner is of Akbar's tomb at Agra.

BOX, of a pierced diaper pattern in brass, bordered by rows of circles of coloured glass. *Indian (Kurnal)*. Lent by William Tayler, Esq. 562.

BOX, in striped grey marble, with a carved black marble handle to the lid, representing a curled up body of a cobra snake. *Indian (Agra)*. Lent by William Tayler, Esq. 563.

Box, sandal wood ; the lid mounted with miniature of the Kutb Minar, Delhi. *Indian (Delhi)*. Lent by William Tayler, Esq. 564.

The lid and sides of the box are carved with floral arabesques in low relief.

TABLE TOP, of a square piece of white marble with a mosaic border. *Indian (Agra)*. Lent by William Tayler, Esq. 565.

The inlaid scroll and floral ornament is very similar to the mosaic work which covers the exterior of the Taj at Agra, but like all the modern work does not equal it in the dexterous balancing of the ornamented and plain surface or in the quality of the workmanship. The pattern is known by the name of "Lady Canning's" pattern.

PLATE, carved wood. *Indian (Panjab)*. Lent by William Tayler, Esq. 567.

STICK, made from the root of the bamboo, mounted with brass. *Indian*. Lent by William Tayler, Esq. 568.

LIZARD and SNAKE, carved horn. *Indian*. Lent by William Tayler, Esq. 569, 570.

No. 570 is a clever piece of horn work and well represents the snake's action when turning round to bite.

COCOA NUT, carved and pierced. *Cingalese*. Lent by William Tayler, Esq. 571.

A rather singular piece of work with floral and foliated open ornament.

ARM GUARD, carved wood, to defend the wrist from the bowstring. *Burmese*. Lent by William Tayler, Esq. 572.

WHIP (Chabúk), the handle coated with gold set with turquoise, the lash of plaited gold thread. Made for the Exhibition at Lahore, 1863. *Indian (Delhi)*. Lent by William Tayler, Esq. 573.

KUTCH-KOL, or MENDICANT'S WALLET, formed of a half of the double cocoa-nut (cocoa-de-mer), engraved with Arabic inscription. *Indian*. Lent by William Tayler, Esq. 576.

The double cocoa nut from Seychelles, which is larger than the ordinary nut, has been at various times washed on to the Ceylon shore, and gave rise to the belief that it grew beneath the sea ; hence the name cocoa-de-mer. This wallet is made out of half of one of these double nuts, and Mr. Tayler procured it at Sonepúr from a horse merchant.

STICK, carved from a single piece of wood, representing a snake coiling round a stem. *Indian*. Lent by William Tayler, Esq. 577.

CASE, cylindrical, japanned. *Assam*. Lent by William Tayler, Esq. 579.

WRITING BOXES, three oblong, painted and varnished.
Indian (Kashmir). Lent by William Tayler, Esq.
 580 to 582.

No. 580 is painted with birds and flowers in green, gold, red, and white on a blue ground, and is very gay in effect. No. 581 has a blue and gold ornament on a yellow ground, and No. 582 consists of light red flowers with gold outlines on a dark red ground.

PLATE, carved wood, floral patterns in low relief. *Indian (Panjab).* Lent by William Tayler, Esq. 583.

BOXES, two circular, painted and varnished. *Indian.*
 Lent by William Tayler, Esq. 584, 585.

No. 584 is similar to Bareilly ware, and is covered with mottled lacquer of red and green. No. 585 is Burmese, and is ornamented with panels of rough floral design; for mode of producing this ware, see introduction page.

STICK, carved ebony, inlaid with ivory. *Cingalese.* Lent by William Tayler, Esq. 586.

BOWLS, (two), brass and white metal, called the Chahal-Kalid, or "Forty Keys," engraved with incantations in Persian characters, with 40 small metal index tablets.
Indian (Muhammadian.) Lent by William Tayler, Esq.
 588 to 590.

These bowls are not common, they resemble those found at Nineveh by Layard.

BOWL, with conical cover and stand, copper, engraved with incantations in Persian characters which form ornamental borders. *Indian (Muhammadian).* Lent by William Tayler, Esq. 591.

DIGESTIVE CUP, composition, principally of quicksilver.
Indian (Muhammadian). Lent by William Tayler, Esq.
 592.

ROSARIES, three, made of uqîq-ûl-buhr, or "the carnelian of the sea," otherwise called Mûnga-ka-jur, or "root of coral," with two beads of red coral. *Indian (Muhammadian).*
 Lent by William Tayler, Esq. 594 to 596.

What the material is Mr. Tayler is not able to ascertain, but he refers to the mention made of black coral in Chaucer, and thinks it must have been this. There is always a bead of red coral in the string, the universal belief being that if not there the other beads would split.

ROSARY, composed of black ribbed beads, about $\frac{1}{3}$ inch in diameter, the beads said to be composed of compressed rose leaves. *Indian (Muhammadian).* Lent by William Tayler, Esq. 597.

ROSARY, formed of khâk-î-shúfar or "the earth of healing" from the plain of Kurbela in Arabia, where Hassan and Húsain fell. *Indian (Muhammadian).* Lent by William Tayler, Esq. 598.

This is very rare, and was presented to Mr. Tayler by a rather free thinking Muhammadan gentleman, to whose wife it had been sent. The earth is held in superstitious veneration by the Muhammadans, especially the "Sheahs." A piece of it is kept by the pious of that sect, and reverently placed under their foreheads at the hour of prayer; a rosary made of the material is held to be specially sacred and beneficial to the wearer.

BEAD, amber, incorporating small insects. Worn as an amulet. *Indian (Hindu)*. Lent by William Tayler, Esq. 599.

ROSARIES, nineteen, short (sumrun) and long (tusbíh), of onyx, carnelian, crystal, and other materials. *Indian (Muhammadan)*. Lent by William Tayler, Esq.

600 to 617a.

When the Muhammadan has finished his evening prayer, and the sun has set, he remains sitting in an easy posture and recites certain verses of the Koran a certain number of times, and keeps his reckoning by means of a string of beads. The full Muhammadan rosary is called Tusbíh and contains 99 beads, divided into three equal portions each comprising 33 beads. The divisions are marked sometimes with a stone or bead of different shape or sometimes by tassels. The Wahabís do not use rosaries, as they believe that Muhammad counted his prayers on his fingers.

NECKLACES, twelve, sacred, formed of seeds of various plants and trees. *Indian*. Lent by William Tayler, Esq.

618 to 629.

No. 623 is of the Champac seed, carved in wood.

NECKLACE, composed of the complete skeleton of a snake. *Indian*. Lent by William Tayler, Esq. 632.

A singular ornament used by the natives as a preservative against ague and other complaints.

NECKLACE, mother-o'-pearl, amber, and other beads, worn by the hill tribes near Bengal. *Indian (Hindu)*. Lent by William Tayler, Esq. 633.

NECKLACES, two, formed of beads of amber, bone, carnelian &c. Worn by the Hill Tribes near Bengal. *Indian (Hindu)*. Lent by William Tayler, Esq. 634, 635.

NECKLACES, two, beads of red glass with metal pendants, and silver and amber beads with enamelled silver pendants. *Indian (Simla)*. Lent by William Tayler, Esq. 636, 637.

No. 636 has a circular pendant of silver with enamelled ornament in blue and green, the chain from which it hangs is made of facet cut silver beads with small amber beads alternating with every four of them. No. 637 is a curious necklace and is composed of a string of small metal bells and red glass beads. The bell is a favourite Hindu ornament and occurs in ancient sculptures arranged much like the necklace.

NECKLACES, five, formed of Rudrach beads, sham coral, carnelian, &c. *Indian (Hindu)*. Lent by William Tayler, Esq. 638 to 642.

NECKLACES, eleven, sacred, formed of various seeds, woods, &c. *Indian (Hindu)*. Lent by William Tayler, Esq. 643 to 653.

No. 643 is of wooden beads in imitation of the Tulsí seed. No. 646 is a seed necklace worn by the Fakirs at Hardwar.

AMULET, circular disc and white jade jewelled in the centre with emeralds, a charm against palpitation of the heart. *Indian (Hindu)*. Lent by William Tayler, Esq. 654.

Amulets, charms, and talismans are found in every variety of form all over India. The Muhammadan world is peopled with supernatural beings; the Ghoul, the Afrit, and others take an active part in the affairs of life, and as spells, enchantments, and witcheries are supposed to be incessantly at work, the ingenuity of man has constantly been exercised in the discovery and manufacture of counter charms. The result is that the faithful followers of the prophet have a special and appropriate spell for every purpose. As a protection against the evil eye amulets of all kinds and shapes are worn made of silver, copper, stone, and other material. Others are worn as preservatives against disease or misfortune, and as aids to the successful issue of any undertaking. There are special amulets for headache and palpitation of the heart, for pains in the stomach, and for unrequited love. Talismans have been in use in Europe as well as Asia. That of Charlemagne was in the possession of the late Emperor of the French, and was found round the neck of Charlemagne at the opening of his tomb and appropriated by the town council of Aix-la-Chapelle and presented to the first Emperor. It is somewhat larger than a walnut, the centre is composed of two rough sapphires, a portion of the Holy Cross, and other relics of the Holy Land. These are enclosed in a filigree case of fine gold set with rare gems. A French journal, which, describing the talisman as "La plus belle relique de l'Europe," seemed to think that the good fortune of Napoleon III. was to be attributed to the charm of the great German.

The following are some of the principal names of amulets in Persian and Arabic:—Nusheat, for curing insanity and other maladies; Kabalch, for reconciling enemies; Ghaggon, tufts of hair of the sea cow, hung about the necks of horses to save them from fascination; Shubaria, a tree of which amulets are made for the same purpose; Salwanut, amulets of shells, rings, or beads; Alfát, small beads hung by women round their necks to gain the affections of their lovers; Akarat, an amulet worn round the waist of women to prevent pregnancy or favor conception; Ukhzat, an amulet in the form of a knot worn to keep husbands faithful.

The Jade stone is celebrated not only in India but in other countries for its effect on the heart and kidneys (whence its name "Nephritis").

AMULETS, nine, one heart-shaped, the others oval in shape, jade, carnelian, and lapis lazuli, some engraved with inscriptions. *Indian*. Lent by William Tayler, Esq. 655 to 663.

AMULETS for the arm, two, turquoise, engraved with Persian inscriptions and set in silver. *Indian*. Lent by William Tayler, Esq. 664, 665.

AMULET for the arm, green and yellow stones, engraved and set in silver. *Indian*. Lent by William Tayler, Esq. 666.

AMULET, turquoise, set in silver, inscribed "By the protection of God, Fee Iman Illah." *Indian (Muhammadan)*. Lent by William Tayler, Esq. 667.

AMULETS, three, brass and copper, used as reliquaries.

Indian. Lent by William Tayler, Esq. 668 to 670.

Nos. 668 and 670 have one end rounded and are for holding small stone or terra-cotta Hindu deities. No. 669 is a square box for holding Buddhist relics.

AMULETS, two, silver, used as reliquaries. *Thibetan.* Lent by William Tayler, Esq. 671, 672.

No. 671 has the lid covered with very delicate filigree foliage. No. 672 has ornament of a similar kind only not so fine, these were probably for containing Buddhist relics.

AMULET for the arm, silver one side, covered with chased foliated ornament. *Indian.* Lent by William Tayler, Esq. 673.

AMULET, square, copper, engraved with figure of Hunúman, the monkey god. *Indian (Hindu).* Lent by William Tayler, Esq. 674.

This has all the appearance of being ancient.

CUP. Green marble; Zur Mora, or "poison expeller." 3 in. diam., and $1\frac{2}{3}$ in. high. *Indian.* Lent by William Tayler, Esq. 675.

AMULETS, two, silver, square, used as reliquaries. *Indian (Hindu).* Lent by William Tayler, Esq. 676, 677.

No. 676 is ornamented with a rude embossed figure of Hanuman.

AMULET, silver, square, a charm against the small-pox. *Indian (Hindu).* Lent by William Tayler, Esq. 678.

This is a votive amulet worn after the recovery from the small-pox, an event which is celebrated with great rejoicings. It is on this occasion that this amulet is suspended on the neck of the convalescent in gratitude for recovery. Writing of the small-pox Major Sleeman says:—It is a rule with Hindus to bury and not to burn the bodies of those who die of the small-pox; for, say they, the small-pox is not only caused by the Goddess Deví, but is in fact Deví herself, and to burn the body of the person afflicted with the disease is in fact to burn the Goddess.

AMULETS, two, silver, square, worn by married women as charms against the spirit of a deceased wife. *Indian (Hindu).* Lent by William Tayler, Esq. 679, 680.

AMULET, silver, with tiger's claws and smallbell pendants; a charm against wild beasts. *Indian (Hindu).* Lent by William Tayler, Esq. 681.

The tiger's claw is said to preserve the wearer from all manners of evil, but specially against the attacks of animals, the idea being that no inferior brute would venture to harm the wearer of the claw of the powerful beast.

AMULETS, set of four, leaf-shaped and covered on one side with stamped ornament, silver, worn by children to avert the evil eye. *Indian (Hindu).* Lent by William Tayler, Esq. 682.

RELIQUARY, silver, stamped with a floriated cross; worn by native Christians at Bettiah. *Indian*. Lent by William Tayler, Esq. 683.

AMULETS for the arm, eight, silver and brass of various forms. *Indian (Hindu)*. Lent by William Tayler, Esq. 684 to 691.

No. 885 is a small octagonal sectioned cylinder of silver with engraved ornament probably for holding an emblem of Mahadeo. Nos. 689 to 691 are heart-shaped brass cases with rude embossed bird ornament on one side.

"SIJDEH-GAH," an octagonal tablet of earth from the plain of Kurbela, in Arabia, where Hassan and Húsain fell. *Indian (Muhammadan)*. Lent by William Tayler, Esq. 692.

HOOK, brass, with cord, worn by the Bhísties, who distribute water in the name of God. *Indian (Muhammadan)*. Lent by William Tayler, Esq. 693.

The hook is curved like an S, and at each end has a conventional dragon head.

AMULETS, seven, silver, engraved. *Indian (Hindu)*. Lent by William Tayler, Esq. 694 to 700.

AMULETS, two, beads with silver wire fastening, worn by those who devote themselves to purity of life. *Indian (Hindu)*. Lent by William Tayler, Esq. 701, 701a.

NECK RINGS, two, silver, with pendent suns and moons, varied with the ages of the children who wear them. *Indian*. Lent by William Tayler, Esq. 702, 703.

ARMLET, "Unnunt," silver, worn by Hindu women to secure the accomplishment of special wishes. Lent by William Tayler, Esq. 704.

This consists of a bent cylinder covered with small rings and is curious in design.

COMPASSES, two, Kibleh-Numâ, worn to indicate the position of Mecca. *Indian (Muhammadan)*. Lent by William Tayler, Esq. 705, 706.

No. 705 is a small circular box of silver covered with ornament in green enamel.

NECKLET, with amulet attached, and three armlets, silver. *Indian (Hindu)*. Lent by William Tayler, Esq. 707 to 710.

No. 708 consists of a string of five egg-shaped beads pierced and engraved with foliated ornament. No. 710 is a handsome necklet formed of a double row of silver beads, from which is suspended a square silver ornament and pendants.

TABLET, copper, triangular, engraved with incantations against debt in Hindú characters. *Indian (Hindu)*. Lent by William Tayler, Esq. 711.

BRACELETS, six, brass, with mythologic figures. *Indian (Hindu)*. Lent by William Tayler, Esq. 712 to 717.
All the bracelets appear to be symbolical of Siva.

CHARM, two amber beads, strung on leather. *Aden*. Lent by William Tayler, Esq. 718.

RIBBONS, two, with names of the Hindu deities worked in silk. *Indian (Hindu)*. Lent by William Tayler, Esq. 719, 720.

STATE SPEARS, two, the shafts covered with silver; carried before persons of distinction. *Indian*. Lent by William Tayler, Esq. 721, 722.

SPEARS, two, iron damascened with brass, with long heads. *Indian (North Bengal)*. Lent by William Tayler, Esq. 723, 724.

SPEAR, iron, with long head, and three balls on the shaft; used sometimes for throwing. *Indian*. Lent by William Tayler, Esq. 725.

SHIELD, round, rhinoceros hide, with four bosses of damascened iron. *Indian*. Lent by William Tayler, Esq. 726.

SPEAR, long, iron. *Indian (Dacoit)*. Lent by William Tayler, Esq. 727.

SPEARS, six, with wooden shafts, bound with plaited cane and hair. *Assamese*. Lent by William Tayler, Esq. 728 to 733.

SPEAR, bambu shaft bound with brass wire, with hooks on the head. *Indian (Patna)*. Lent by William Tayler, Esq. 734.

SHIELD, round, rhinoceros hide, with gilt bosses and crescent. *Indian*. Lent by William Tayler, Esq. 735.

SPEAR, bambu, of unusual length, bound with cane, with steel head and tip. *Indian (Patna)*. Lent by William Tayler, Esq. 736.

SPEARS, four, the heads of different shapes, the shafts ornamented with hair. *Assamese*. Lent by William Tayler, Esq. 737 to 740.

- SPEARS, two, bambu shafts and double twisted heads.
Used by the Ghutwals of the Ghats. *Indian (Behar)*.
Lent by William Tayler, Esq. 741, 742.
- SHIELD, round, rhinoceros hide, with six brass bosses and
crescent. *Indian (Behar)*. Lent by William Tayler,
Esq. 743.
- STICK, or LATHEE, bound with tin and iron. *Indian*.
Lent by William Tayler, Esq. 744.
- AXE, or GHORASSA, with bamboo shaft; the common axe
of the country, used by the rural police. *Indian*. Lent
by William Tayler, Esq. 745.
- SPEARS, three, the shafts bound with cane. *Indian*
(*Kookie*). Lent by William Tayler, Esq. 746 to 746b.
- SPEARS, two, with bamboo and wooden shafts, one orna-
mented with coloured hair. *Assamese*. Lent by William
Tayler, Esq. 747, 748.
- SHIELD, round, rhinoceros hide, with four gilt metal bosses
and crescent. *Indian*. Lent by William Tayler, Esq.
749.
- SWORD, curved blade, and long bamboo handle. *Indian*
(*Kookie*). Lent by William Tayler, Esq. 750.
- SWORDS, two, curved blades with expanded ends, and
sheaths. *Nepaulese*. Lent by William Tayler, Esq.
751, 752.
- SWORD or KNIFE, Dhao, curved blade, and wooden handle
bound with iron. *Burmese*. Lent by William Tayler,
Esq. 753.
- SWORD, straight blade, with curved projection at the point,
the handle of carved wood bound with cane. *Indian*
(*Kookie*). Lent by William Tayler, Esq. 754.
- SWORD or KNIFE, Dhao, broad blade and metal handle.
Indian. Lent by William Tayler, Esq. 755.
- KNIVES, two broad blades, and wooden handles ornamented
with hair. *Assamese*. Lent by William Tayler, Esq.
756, 757.
- KNIFE, or DHAO, recurved blade, and wooden handle
Assamese (Cossya Hills). Lent by William Tayler, Esq.
758.

AXLES, used for human sacrifices by the Meriah tribe, two ; steel heads, one of which is forked, the handles of wood, plain or bound with brass. *Indian (Hill Tribes of Orissa)*. Lent by William Tayler, Esq. 759, 760.

These were given to Mr. Tayler by the Commissioner of Ruttack, and were believed to have been actually used in sacrifice of Menatio to the goddess Devi, by means of which it was supposed that her wrath was appeased, and pestilence and other ills were stayed.

AXES, two, steel blades and wooden handles. *Indian (Orissa)*. Lent by William Tayler, Esq. 761, 762.

BATTLE AXE, small, iron. *Indian (Punjaub)*. Lent by William Tayler, Esq. 763.

SWORD, long straight blade, with damascened handle, and wooden sheath. *Indian (Kookie)*. Lent by William Tayler, Esq. 764.

SWORDS, two, with long steel blades and handles. *Assamese*. Lent by William Tayler, Esq. 765, 766.

SHIELD, round, rhinoceros hide with six bosses and crescent. *Indian*. Lent by William Tayler, Esq. 767.

SACRIFICIAL KNIFE, broad curved blade, and wooden handle. *Indian (Kalí Ghât, Calcutta)*. Lent by William Tayler, Esq. 768.

SWORDS, with gauntlets, three, used principally in the sham fights that take place during the Mohurrun festival. One has a sheath. *Indian (Muhammadan)*. Lent by William Tayler, Esq. 769 to 771.

MATCHLOCKS, three, steel barrels, two of which are damascened with gold. *Indian*. Lent by William Tayler, Esq. 772 to 774.

The best of these, No. 772, was made at Arrah by the rebel Koer Singh's hereditary workman, the steel of the barrel is remarkably fine.

WALKING-STICK GUN, iron, in imitation of bamboo. *Indian*. Lent by William Tayler, Esq. 775.

BLUNDERBUSS, brass barrel, the stock and lock probably English. *Indian*. Lent by William Tayler, Esq. 776.

MATCHLOCK, with short barrel. *Indian (Santhal)*. Lent by William Tayler, Esq. 777.

WALKING STICK, bamboo, bound with wire, with engraved brass top. *Indian*. Lent by William Tayler, Esq. 778.

SHIELD, round, rhinoceros hide, with four metal bosses and surface ornament in gold. *Indian*. Lent by William Tayler, Esq. 779.

SWORDS, seven, with sheaths. *Burmese*. Lent by William Tayler, Esq. 780 to 786.

MACES, two, one of iron with sword handle, another of damascened steel, with concealed sword within (see No. 790). *Indian*. Lent by William Tayler, Esq. 787, 788.

STATE MACE, silver, inlaid with gold. *Old Indian*. Lent by William Tayler, Esq. 789.

This is said by Mr. Tayler to be very ancient, belonging to an old Hindu family of the Rajah of Buxar.

SWORD, fitting, as a concealed weapon, into the Mace, No. 788. *Indian*. Lent by William Tayler, Esq. 790.

DAGGERS, called "Kuthar," ten, with sheaths. *Indian*. Lent by William Tayler, Esq. 791 to 800.

No. 791 has some bold embossed floral ornament on the steel blade. No. 792 has an embossed horse on one side of the blade. No. 794 has a graceful handle, the others are plain pointed blades with steel handles, which are grasped by the hand and the thrust given like a blow with the closed fist.

DAGGERS, "Pesh-kubz," a pair, pointed straight blades, with ivory handles and velvet sheaths with gilt mounts. *Indian*. Lent by William Tayler, Esq. 801, 802.

The blades are very pointed and suggest very deadly cuts.

DAGGER, "Pesh-kubz," curved steel blade with raised floral ornament, and handle inlaid with gold, kufi arabesques, crimson velvet sheath. *Indian*. Lent by William Tayler, Esq. 803.

A very good piece of steel work, probably of the last century.

DAGGER, "Kuri," broad curved blade, ebony handle, and purple velvet sheath with delicate gold filigree mounts, and small knife. *Nipaulese*. Lent by William Tayler, Esq. 804.

This knife is used by the Nipaulese and Bhútiahs for every conceivable purpose. This specimen was given Mr. Tayler by General Jung Bahadúr the well known Nipaulese minister.

DAGGER, straight blade, the handle and sheath ornamented with silver pierced and embossed work. *Indian (Darjeeling)*. Lent by William Tayler, Esq. 805.

The pierced ornament on the sheath is singularly elegant, and consists of intricate interweaving of floral scrolls. The work is very fine of its kind.

DAGGER, for a lady, crooked blade, plain coral handle, and green velvet sheath with pierced gilt mounts. *Indian*.
Lent by William Tayler, Esq. 806.

DAGGER, "Khunjir," curved and fluted blade, and sword handle, with representation of animals, made in one piece; common velvet sheath with engraved metal mounts. *Indian*. Lent by William Tayler, Esq. 807.

The handle represents the head of Maya with two elephants pouring water on her head. A common subject in sculpture.

DAGGER, "Pesh-kubz," curved and fluted blade, ivory handle, and dark blue velvet sheath with gold mounts. *Indian (Vizianagram)*. Lent by William Tayler, Esq. 809.

DAGGER, "Pesh-kubz," curved and fluted blade, ornamented with engraved figures in gold, representing the Avatars of Vishnu, ivory handle, and crimson velvet sheath with pierced gold mounts of floral scroll work. *Indian*. Lent by William Tayler, Esq. 810.

DAGGER, straight blade, ivory handle, and velvet sheath with metal mounts. *Turkish*. Lent by William Tayler, Esq. 811.

DAGGER, "Bichúa," or the scorpion curved double blade with chiselled handle, and velvet sheath. *Indian*. Lent by William Tayler, Esq. 812.

This is the kind of dagger which was used by Sívají when he murdered the Delhi Emperor, Aurangzibs, General.

DAGGER or KNIFE, the handle formed of a boar's tooth, and leather sheath, covered with bands of stamped scroll ornament. *Burmese*. Lent by William Tayler, Esq. 813.

DAGGERS or KNIVES, four, straight blades, ivory and variegated marble handles, and sheaths variously mounted in coloured velvet, from 1 ft. 2 in. to 1 ft. 6 in. long. *Indian*. Lent by William Tayler, Esq. 814 to 817.

DAGGER, curved blade, wooden handle mounted with brass, and brass sheath. *Burmese*. Lent by William Tayler, Esq. 818.

DAGGER, curved blade, enriched with gold, ivory handle, and green velvet sheath. *Indian (Ulwur)*. Lent by William Tayler, Esq. 819.

SACRED CRUTCH, "Zufur-tukiah," with dagger combined ;
jade handle and wooden sheath. *Indian (Muhammedan)*.
Lent by William Tayler, Esq. 820.

DAGGERS, for ladies, two, curved blades, ivory and jewelled
handles, and velvet sheaths. *Indian*. Lent by Wil-
liam Tayler, Esq. 821, 822.

SWORD, curved blade, jade handle, and velvet sheath.
Indian. Lent by William Tayler, Esq. 823.

DAGGER or KNIFE, straight blade, and wooden sheath
bound with brass. *Bhútanesse*. Lent by William
Tayler, Esq. 824.

SWORD, two-banded, large curved blade covered with
inscriptions, and leather sheath in which two knives
also are fitted. *Old Nipalese*. Lent by William Tayler,
Esq. 825.

This is said to be a very ancient and is probably a sacrificial knife, used
for slaughtering buffaloes. The inscriptions ought to be translated.

KNIFE, broad curved blade, ivory handle, and red velvet
sheath. *Indian (Najpúr)*. Lent by William Tayler,
Esq. 826.

DAGGER, long straight blade and ivory handle. *Indian
(Behar)*. Lent by William Tayler, Esq. 827.

SWORD, broad double-edged blade, wooden handle, and
velvet sheath. *Indian (Darjílíng)*. Lent by William
Tayler, Esq. 828.

SCIMETAR, "Tulwar," curved damascened blade, steel
damascened handle, and velvet sheath mounted with
gold. *Indian (Ulwar)*. Lent by William Tayler, Esq.
829.

KNIVES, two, "Kúkri," curved blades, ivory and wood
handles and wooden sheaths. *Nepalese*. Lent by
William Tayler, Esq. 830, 831.

DAGGER, "Pesh-Kubz," curved blade, handle of "Shír-
mahi" (walrus tusk?) and stamped leather sheath.
Indian (Benares). Lent by William Tayler, Esq.

832.

BATTLE-AXES, three, inlaid with gold. *Indian*. Lent by William Tayler, Esq. 834 to 836.

No. 834. The handle of this is of leather embossed and gilded with a diaper, the head is of plain steel. In No. 835, the handle is of wood ornamented with an engraved and gilded diaper. In 836 the two ends of the handle are ornamented with, engraved, and gilded of a similar kind, and the steel head has a raised ornament and an inscription in Persian. This axe was given by the Emperor of Delhi to Suffder Jung, and was specially made for him.

KNIFE or DAGGER, straight blade, ivory handle, and velvet sheath with gilt mounting, having an engraved pattern. *Indian*. Lent by William Tayler, Esq. 837.

DAGGER, long broad blade and metal handle, engraved with gilt inlaid ornament, [Kuft work] and leather sheath with gilt mounting. *Affghan*. Lent by William Tayler, Esq. 838.

KNIFE or DAGGER, grooved blade, ivory handle, and leather sheath. *Indian*. Lent by William Tayler, Esq. 839.

ANKUS or ELEPHANT GOAD, steel, richly inlaid with gold and silver. *Indian (Arrah)*. Lent by William Tayler, Esq. 840.

This instrument which is used by the Mahout or driver of an elephant, is shaped like the top of a boat hook. The inlaid work of ornamental leaves is rather coarse, although very effective. The Mahout uses this formidable weapon without mercy, and digs it into the animal's head and ears, which are generally covered with blood from wounds. The common Ankus is made of plain iron and appears to have retained its shape from the earliest periods, as may be seen from the bas-reliefs and sculpture in the Sanchi Gates as well as on ancient medals.

SWORD, with long wooden handle, and wooden sheath bound with cane. *Burmese*. Lent by William Tayler, Esq. 843.

SCIMETAR, "Tulwar," curved and serrated blade, and leather sheath. *Indian*. Lent by William Tayler, Esq. 844.

KNIFE and PISTOL combined, iron, with guard to the blade of the knife. *Indian (Sonthal)*. Lent by William Tayler, Esq. 845.

SCIMETAR, "Tulwar," long curved damascened blade, ivory handle, and leather sheath. *Indian*. Lent by William Tayler, Esq. 846.

SWORD, "Kreiss," straight blade, and wooden handle. *Malay*. Lent by William Tayler, Esq. 847.

SWORD, "Sukhêla," straight waved blade. *Indian.* Lent by William Tayler, Esq. 848.

There are several kinds of steel employed in the manufacture of swords. Ispât from Spain and Portugal, "Sukhêla," and Tolad from the same countries. The Hindu proverb illustrates the estimation in which the Sukhela steel is held. "Bandhi Sukhela Rahe Akêla." "Wear a Sukhela and you may go alone."

SWORD, "Sukhêla," long fluted blade, and leather sheath *Indian.* Lent by William Tayler, Esq. 849.

SWORD, "Sukhêla," long fluted blade, and velvet sheath mounted with gilt metal. *Indian.* Lent by William Tayler, Esq. 850

SCIMETARS, "Tulwar," six, one double-pointed ("Zûlf-i-Kar. the favourite weapon of Ali), another with waved edge, with sheaths. *Indian.* Lent by William Tayler, Esq. 852 to 857.

SWORD, "Sukhêla," long straight blade with plated handle, and velvet sheath. *Indian.* Lent by William Tayler, Esq. 858.

SCIMETAR, "Tulwar," curved blade, enamelled handle, and wooden sheath. *Indian.* Lent by William Tayler, Esq. 860.

KNIVES, two, "Chûri," straight pointed blades, ivory and metal handles, and velvet sheaths with gilt and silver enamelled mounts. *Indian.* Lent by William Tayler, Esq. 861, 862.

KNIVES or DAGGERS, "Kuthar," two, the handles inlaid, and one velvet sheath. *Indian.* Lent by William Tayler, Esq. 863, 864.

SCIMETAR, "Tulwar," curved blade, ivory handle with enamel inlay, and leather sheath with enamelled mounts. *Indian.* Lent by William Tayler Esq. 865.

SWORD, short curved blade, and chased silver handle ending in a dragon's head. A talismanic sword formerly belonging to the rebel "Koer Singh." *Indian.* Lent by William Tayler, Esq. 866.

This sword was given many years ago to Mr. Tayler, by the Vizir of Oude, and was always carried by Keor Singh and regarded as a charm. It was taken from him during the Mutiny of 1857.

WORDS, "Dhao," three, with wooden handles. *Assamese.* Lent by William Tayler, Esq. 867 to 869.

The ends of all these curious blades are splayed in order that the increased weight at that part may increase the momentum in giving a cut. No. 869 has a wooden sheath open on one side the blade being held in by narrow plaited grass bands.

KNIVES, "Kreiss," two, straight and waved blades, damascened and carved wooden handles. *Malay*. Lent by William Tayler, Esq. 870, 871.

KNIFE, "Bân," straight blade with wooden handle and sheath. *Nepalese*. Lent by William Tayler, Esq. 872.

SWORDS, "Sukhêla," two, straight blades, and velvet sheaths. *Indian*. Lent by William Tayler, Esq. 873, 874.

These are long swords with steel ornament near the hilt and guards.

SWORD, broad curved blade, and velvet sheath, with pierced silver-gilt mounting of floral patterns at the top and hilt end. *Indian (Hyderabad)*. Lent by William Tayler, Esq. 875.

This sword shows signs of damascening in gold about the guard and on a portion of the blade near the hilt.

SCIMETAR, "Tulwar," curved blade, and leather sheath. *Indian*. Lent by William Tayler, Esq. 878.

WEAPONS, "Singhouta," three, formed of antelopes' horns tipped steel, and having in the centre small metal shields, one of which is damascened. *Indian*. Lent by William Tayler, Esq. 879 to 881.

No. 879. The central metal shield is damascened with a gold and silver pattern and with a scroll border. The steel tips of the horns are also damascened. No. 880. On the shield of this one are four circular bosses and a crescent in brass. No. 881 is the smallest, but similar to No. 880.

GAME HOLDER, antelopes' horns. *Indian*. Lent by William Tayler, Esq. 882.

The game is suspended by the legs and tied by strings running through the holes made in the horn.

SUIT OF CHAIN ARMOUR, consisting of shirt and leg pieces of steel and brass, with gauntlets, helmet inlaid with gold, and shield elaborately inlaid with gold, with four bosses and crescent. *Indian (Lahore)*. Lent by William Tayler, Esq. 883.

BREAST and BACK PLATES with SIDE PIECES (Chuhar-Aîna, or four mirrors), with gauntlets to match, steel, with embossed ornament. *Old Indian (Mahratta)*. Lent by William Tayler, Esq. 884, 885.

BREAST and BACK PLATES, with SIDE PIECES, steel, with raised Arabic inscriptions. *Old Indian*. Lent by William Tayler, Esq. 886.

- GAUNTLETS, a pair, steel, with gold inlay. *Old Indian*.
Lent by William Tayler, Esq. 887.
- HELMET, steel. *Old Indian (Mahratta)*. Lent by William
Tayler, Esq. 888.
- HELMET, steel, inlaid with gold, with neck guard of chain
mail. *Old Indian (Lahore)*. Lent by William Tayler,
Esq. 889.
- SHIELD, round, rhinoceros' hide, with four metal bosses.
Indian. Lent by William Tayler, Esq. 890.
- SHIELD, round, steel, armed with a hook and dagger, with
one large and four small bosses. *Indian (Sonthal)*. Lent
by William Tayler, Esq. 891.
- SACRED DOUBLE CRUTCH, "Zufur-Tukíah," brass, formed
in the shape of the letters that compose the name
Muhammad. *Indian (Muhammadan)*. Lent by William
Tayler, Esq. 892.
- The same kind of crutches are used by the Muhammedans when they sit
down and read the Koran. The book is placed on a low desk on the ground,
and the crutch just reaches the ground from the armpit. It is often so made
as to form a formidable weapon. About 20 inches long.
- SACRED DOUBLE CRUTCH, "Zufur-Tukíah," iron inlaid with
silver and gold, kufi work formed in the shape of the
letters that express "Ya Mehdee," or "Oh, Mehdí,"
the name of a Mussulman Saint. *Indian (Muham-
medan)*. About 22 inches long. Lent by William Tayler,
Esq. 893.
- SACRED CRUTCH, "Zufur-Tukíah," ebony and ivory, formed
in the shape of the letters that compose the name
"Nasíree," or "the Preserver," one of the names of God.
Indian (Muhammadan). About 21 inches long. Lent
by William Tayler, Esq. 894.
- SACRED DOUBLE CRUTCH, "Zufur-Tukíah," steel, formed
in the shape of the letters that compose the name
"Gadirí," or, "the Powerful," one of the names of God.
Indian (Muhammadan). About 2 feet 1 inch long and
8 inches wide at the top. Lent by William Tayler, Esq.
895.
- TIGER'S CLAW, or "Bagnuk," a concealed weapon formed
of five claws, with rings for fastening on the fingers.
Indian. Lent by William Tayler, Esq. 896.
- SCRATCH BACKS, "Pusht-Kar," two (the hands only).
Indian. Lent by William Tayler, Esq. 897, 898.

The scratch back is used very commonly, as it also was in ancient Rome
under the name of sculptorium.

SCRATCH BACK, "Pusht-Kar," carved ivory. *Burmese*.

Lent by William Tayler, Esq. 899.

A very remarkable piece of work; the handle, a conventional elephant's head; the stem of a curious pattern of conventional parrots placed one above the other.

SCRATCH BACK, "Pusht-Kar," jade, with silver mounts, jewelled. The handle consists of a lotus flower, the stem is cut into a rope pattern. *Indian*. About 13 inches long. Lent by William Tayler, Esq. 900.

SCRATCH BACKS, "Pusht-Kar," three, iron and brass. *Indian*. Lent by William Tayler, Esq. 901 to 903.

No. 901 is a brass rod, about 2 feet, with a conventional tiger's head as a handle at one end and a hand at the other. No. 902 is of iron, about 2 feet. No. 903, also of iron, with a bird-shaped handle.

CHOWRIE HANDLE, silver, with beaten ornament. The handle is in imitation of a palm stem, the cup for holding the feathers or hairs forming the whisk is covered with a leaf pattern. *Indian*. Lent by William Tayler, Esq. 904.

CHOWRIE HANDLES, a pair, antelopes' horns, with silver embossed mounts of a scale pattern. *Indian*. Lent by William Tayler, Esq. 905, 906.

Curious emblems which have no doubt taken an important part in bygone affairs of state. The chowrie bearers always stand behind the throne or chair of a great man, and with much formality of action brush away the flies from over his head.

SPECIMENS of MINERALS, comprising mocha stones, jasper, pudding stone, blood stone, &c.; 103 in number. *Indian*, from the rivers *Soane* and *Nerbudda*. Lent by William Tayler, Esq. 907 to 1009.

Principal Objects at the India Office Museum.

At the India Office Museum are a vast quantity of objects of Indian art, but so closely packed that it is difficult to observe the artistic merits of the various specimens, and impossible to derive any instruction from them. Until of late years the wonderfully wrought trophies and specimens of oriental workmanship contributed through the Government or private sources have not received even the ordinary attention attaching to outlandish curiosities; but now that the objects have been approximately classified under the various heads of metal work, carving in wood, ivories, etc., a new interest is awakened which will probably have more effect than anything else in exciting the public to the wish to know more about the country. The India Museum, as far as fine art is concerned, is specially strong in arms and textile fabrics. These form the bulk of the presentations usual at official durbars, and thus the contributions to the Museum, which are almost entirely through official sources, are largely augmented by the most splendid and gorgeous specimens of these two classes. The sumptuous and lovely textile fabrics possessed by this Museum are, in fact, so numerous that a vast quantity still remains stored up for want of space to be exhibited in.

Lacquer.

Under lacquered ware the best examples to be seen in the Museum are as follows: (*a*) a Kashmír box with sloping sides and roof-shaped lid, painted with figure subjects and with a hunting scene, birds on a floral pattern on the sides of the box; this kind of painting is unusual at the present day in Kashmír. (*b*) Sawantwarí work: good specimens of circular cards painted and lacquered. (*c*) Kurnúl work: very curious specimens of embossed painting and lacquer. (*d*) Bareilly work: a large box painted with black figures on a gold ground very similar in style to the Chinese lacquer-ware from which it was probably derived. The situation of Bareilly near the hills of Kumaon which lead to Thibet, tends to this hypothesis. (*e*) Burmese ware: capital lacquered boxes in yellow and red with quaint formal incised patterns. (*f*) Kashmír modern lacquer: a fine box to contain a shawl, covered with the painted "shawl" pattern. (*g*) Sinde work: a case for a map covered with painted and lacquered decoration.

Under the head of carved work are classed (a) a great quantity of examples of ivory carvings of processions, nautches, boats, combs, boxes, etc. from Barhampúr; (b) a number of well delineated animals cut in the black Gyá marble; (c) curious horn work from Madras and Ratnageri; (d) some good specimens of Agra soap-stone carvings; (e) several very good old examples of the Delhi black marble mosaics, including the original plaque of Orpheus playing to the wild beasts which used to figure above Shah Jahan's throne in the Delhi fort. The best modern example is a chess table made of white marble with an elaborate border of inlaid foliated work. (f) Very excellent specimens of carved sandal wood from Conara, particularly a large cabinet profusely covered with figures, animals, and elegantly designed foliage; (g) numerous specimens of the Bombay inlaid wood work specially a blotting-book cover, some specimens of Mynpúrí wood work inlaid with brass wire, which are very curious and like the wood inlaid with twisted brass wire produced in Morocco, also some Monghir and Bijour ebony work inlaid with ivory; (h) jade and crystal work. The collection of Colonel Guthrie, purchased by the Secretary of State for India, embraces a most splendid variety of the work which flourished about the time of Akbar Shah, *i.e.*, in the middle of the sixteenth century. The best examples are a lota, (*i.e.* melon-shaped vessel for holding water) made of light jade covered with a beautifully spread floral diaper of lapis lazuli, carnelian, turquoise, sapphires, ruby, and dark green jade set in gold and let into the jade; a crystal bowl beautifully ornamented with elegant engraving; a teapot-shaped vessel for drinking, of dark green jade covered with an enamel diaper of red encased in gold and sunk into the surface.

The principal consideration in judging of jade work is the hardness of the material and the extreme difficulty of working it into ornamental shapes. Some of Colonel Guthrie's specimens were executed by *two generations* of one family, and thus some idea may be formed as to the incessant labour which is requisite even in the most simply designed specimens.

The collection of arms in the Museum is both remarkable for its size as well as for the excellence and beauty of the different specimens. The best are war knives of the Moplahs, a tribe inhabiting the Malabar coast. These knives are called *adya kathí*, and consist of blades which are broad at the end. The mountings are of perforated

brass engraved with Saracenic scrolls. Sometimes these decorative mountings are made of silver, but in both materials the execution of the work is very careful and effective. No. 1, a gun from Lahore damascened with kuft work. The lock is beautifully enamelled with coloured flowers in relief on gold. The butt and bands are also enamelled. No. 2, a finely wrought Lahore matchlock with engraved gold kuft (or inlaid work) at the base and nose, the bands of pierced silver work. No. 3, a fine Lahore matchlock of fine and delicate kuft work, the inlaying is flat with no relief as in the previous specimen. No. 48, a Lahore matchlock with a wooden stock covered with inlaid brass and ivory. No. 45, a Jodhpúr matchlock. The end of the barrel ornamented with overlaid gold work, the barrel itself finely engraved with low relief scroll ornament, the bands made of strips of skin. No. 40, a Hydrabad (Sinde) flint gun with a finely wrought Damascus barrel, mounted with thick gold; bands and buckle richly ornamented with enamel in green, red, and blue gray outline. No. 90, a steel sword; the blade ornamented with very finely chiselled ornament with characteristic overlaid gold work representing the different avatars of Vishnu. The work is very fine and effective and is of Lahore make. No. 75, is a sword with a beautiful leather sheath pierced and ornamented with relief patterns produced by the carving on the wood backing. It is of Peshawar workmanship. No. 220, is a steel dagger with very curious and singular ornamentation in the handle. Painted and illuminated mythological scenes are covered and protected by two pieces of rounded crystal. The work is of Lahore origin. No. 63, is a very fine steel armour suit. The shield decorated with beautiful spreading line arabesques in kuft work. Four bosses occupy the centre, and the edge is ornamented with an elaborate border of closely foliated damascening in gold kuft. This is certainly the best piece of kuftgari in the Museum. There are also breast, back plates, gauntlet, and helmet ornament with gold damascening which are extremely good in design and workmanship. No. 176 is a steel shield from Udeypúr wrought with patterns filled in with gold and silver. The work assimilates to that produced at Bider, but it is in fact kuftgari. The shield was presented to the Government by the Rajah of Udeypúr. There is also a shield of steel repoussé work with a fret and birds in lines of gold damascened kuft. Four bosses set with diamonds occupy the centre. It is a most gorgeous piece. No. 69 is a very curious curved powder horn covered

with velvet embroidery. No. 125 is a remarkable shield made of leather and covered with ornaments of lac in relief. Bosses of crystal set in silver occupy the centre. No. 1855 is a deer skin shield with a painted border in gold. The skin is rendered transparent by a native process. The centre is ornamented with gilt bosses and a crescent. No. 205 is a steel battle-axe of Kutch work. The work and design is very beautiful, the handle and blade of the axe is overlaid with silver and gold ornament. No. 8596 is a shield made out of the skin of a river porpoise and painted with gold ornament. The centre is ornamented with bosses of recumbent tigers in gilt brass. It was produced at Harawtí.

The Museum is rich in metal work, including Bídri and Jewellery. Kuftgarí.

Under the class of jewellery there are numerous specimens, but the collection cannot be characterized as otherwise than poor. The best collection is of Kuttack filigree, which includes some master-pieces of this kind of work, showing how it is possible to use it in ornaments without degeneration into frivolity.

There is a good collection of pottery, and several of the Pottery. examples are very suggestive specimens of Indian ware in the Museum; notably a Sinde vase (No. 2622) of glazed earthenware covered at the upper part with a floral arabesque of blue flowers lined with purple lines on a semi-transparent white glaze. The effect is very charming and the pattern is well spread and appropriate. No. 7221 is a pair of vases having a pattern of light ochre flowers on a dark ochre ground.

In the collection is a curious specimen of lacquered Thallawar pottery, which is common earthenware covered with different coloured coats of lacquer and incised with patterns which appear in the different colours.

Amongst the numerous and gorgeous pieces of embroidery Embroidery. which fill the Museum are a few which are remarkably striking. A woman's sarí or garment to throw round the body and head, from Belachaer in Bombay, made of silk woven with a curious pattern representing groups of figures in white, yellow, and red on a purple ground. No. 11702 is a very splendid piece of kinkhob from Benares, consisting of a crimson ground covered by a series of diagonal stripes of gold scrolls with intermediate borders of green, blue, purple and pink diaper. No. 3250 is a white spun silk embroidered with a floral diaper of gold thread, from Benares. No. 3246 is a silk embroidery of diagonal stripes of green and red, covered with gold and silver scrolls.

There are also some excellent specimens of the loosely woven Ahmadabad kinkab. From Delhi is a very rich shawl made of strips of the Pushmína cloth embroidered with a sort of filigree gold lace pattern. The Kashmír shawls are very numerous and do not demand particular notice as the same kinds are so frequently to be met with elsewhere. One of Golab Singh is, however, remarkable as being covered, not with ordinary foliated many colored pattern, but with a number of figures of men, and men on horseback, &c., the effect of which is decorative and characteristic of the Hindu feeling sometimes revealed in Kashmír work of modern date.

It is deeply to be regretted that this unexampled collection—of incalculable value—should be so inaccessible and so unworthily treated, for in truth the Indian Museum is but a Durbar store room.

*Deficiencies in the Collection of Indian Objects in the
South Kensington Museum.*

In conclusion I would venture to point out what appear to me to be the principal deficiencies in the collection of which this is the catalogue. Mica paintings from Tangor, illuminated manuscripts with mythological subjects, and old miniatures from Delhi require to be represented to a limited extent. The show of decorative lacquer ware requires to include the varieties made at Bareilly and in Burmah (see page 70, vol. I.). Under wood work better specimens are wanted to represent the Canara, Surat, and Bombay, and Ahmadabad carvings. Under metal, specimens of the Niello work of Burmah, Madras brass and silver inlaid work, Moradabad tin and brass work, Lucknow chased work, and Kutch beaten work are wanting, and better pieces of kufi damascening should be obtained. Under arms, the collection would be rendered complete by the addition of one or two of the finest specimens of inlaid and enamelled matchlocks.

EXTRACTS from the journal of François Bernier relating to
the state of the Arts in India in the 17th century.

NOTE.—During the reign of Aurangzîb, Bernier made his way to India, and was treated with kindness by the Great Mogul, who afforded the traveller exceptional opportunities of seeing the country. He embodied his experiences in a journal written at Lahor in 1663.

“Plus avant sont les tentes particulieres du roy qui sont entourées de petites kanates de la hauteur d’un homme doublées d’Indiennes au pinceau, de ce beau travail de Maslipatam qui representent cent sortes de fleurs differentes ; et quelques unes sont doublées de satin à fleurs avec de grandes franges de soye.

Description of
the tents of the
Emperor and
of their decora-
tions.

“L’amkas et les cinq ou six autres tentes principales sont haut élevées afin qu’on les voye de loin, et qu’elles puissent mieux parer la chaleur : par le dehors ce n’est qu’une grosse et forte toile rouge, embellie néantmoins et diversifiée de certaines grandes bandes taillées de diverses manières assez agréables à la vue, mais le dedans est doublé de ces belles Indiennes à fleurs au pinceau, faites exprès, de ce même travail de Maslipatam ; et ce travail est relevé et enrichi de broderie de soye, d’or et d’argent, avec de grandes franges, ou de quelque beau satin de diverses couleurs taillé en fleurs et en plusieurs autres façons bizarres. Les piliers qui soutiennent ces tentes sont peints et dorez ; on ne marche que sur de riches tapis qui ont des matelas de coton par dessous de trois ou quatre doigts d’épaisseur, et tout autour de ces tapis il y a de grands quarreaux de brocar pour s’appuyer.

“Des deux cotez de la même porte sont ranges ces cinquante ou soixante petites pièces de campagne qui sont l’artillerie de l’estrier dont j’ay parle, et qui tirent toutes pour saluer le roy quand il entre dans sa tente, et en avertir toute l’armée. Il se fait ordinairement porter sur les épaules des hommes, avec une espece de grand brancar sur lequel il y a un tact-ravan, c’est-à-dire, un trône de compagne, où il est assis ; ce tact est une espece de magnifique tabernacle à piliers, peint et doré, qui se ferme avec des vitres quand il fait mauvais temps ; les quatre branches du brancar sont couvertes d’ecarlate ou de brocar, avec de grande frange d’or et de soye ; et à chaque branches il y a deux porteurs,

Decoration of
the royal
palanquin.

bien robustes et bien vestus, qui se relayent de temps en temps avec autant d'autres qui suivent.

“ Les princesses et les grandes dames du serrail se sont aussi porter de plusieurs façons ; les uns, comme le roy, sur les epau les des hommes, dans un ichandoule, qui est une espece de tact-ravan peint et doré, et couvert d'un grand et magnifique rets de soye de diverses couleurs, enrichy de broderie, de frange et de grosses houppes pendants. Les autres, dans de tres beaux palekys fermez, qui sont aussi peints et dorez, et couverts de ce magnifique rets de soye * * * Pour ce qui est du dedans d'une belle maison, il faut que tout le pavé soit couvert d'un matelas de coton épais de quatre doigts, avec une fine toile blanche par dessus pendant l'esté, et un tapis de soye pendant l'hyver ; que dans l'endroit le plus apparent de la chambre, proche de la muraille, il y ait un ou deux matelas de coton picquez, avec de fines couvertures picquées en fleurs et relevées de petite broderie délicate de soye avec de l'or et de l'argent pour asseoir le maître de la maison ou les personnes de condition qui surviennent ; et que chaque matelas ait son gros traversin de brocar sur lequel on s'appuye ; que tout autour de la chambre, le long des murailles, il y ait plusieurs de ces gros traversin, tels que je viens de dire, ou de velours ou de satin à fleurs, pour appuyer aussi les assistans. Les murailles à cinq ou six pieds du pavé doivent être presque toutes en niches, ou petites fenêtres taillées de cent façons ou figures différentes, fort galantes, bien compassées et bien proportionnées les uns aux autres, avec quelques vases de porcelaine dedans et quelques pots à fleurs ; et les plats fonds doivent être peints et dorez, sans qu'il y ait néanmoins aucunes figures d'hommes ou d'animaux, parceque la religion ne le permet pas. C'est à peu près l'idée d'une belle maison de ces quartiers, et comme il y en a bon nombre dans Delhi qui ont toutes les qualitez que je viens de dire, ou, du moins, en partie, selon qu'elles sont plus ou moins belles et magnifiques, je crois qu'on peut dire, sans faire tort à nos villes, que Delhi n'est pas sans bâtimens qui soient véritablement beaux, quoy qu'ils ne soient pas semblables aux nôtres d'Europe.

Decorative
furniture in
houses of the
upper classes
of natives.

Industrial Arts
in Kashmir.

“ Les Kachemirys ont la réputation d'être tout à fait spirituel, beaucoup plus fins et adroits que les Indiens, et propres à la poésie et aux sciences autant que les Persiens ; ils sont de plus très laborieux et industrieux ; ils font des palekys, des bois de lits, des cofres, des escritoirs, des caffetes, des culières, et plusieurs autres sortes de petits ouvrage qui ont une beauté tout particulière, et que se distribüent par

toutes les Indes ; ils savent y donner un vernz, et suivre et contrefaire si adroitement les veines d'un certain bois qui en a de fort belles y appliquant des filets d'or qu'il n'y a rien de plus beau.

“ Mais ce qu'ils ont de particulier et de considerable, et qui Shawls. attire le trafic et l'argent dans leur pays, est cette prodigieuse quantité de chales qu'ils y travaillent et où ils occupent les petits enfans ; ces chales sont certaines pièces d'étoffe d'une aulne et demie de long et d'une de large ou environ qui sont brodées aux deux bouts d'une espece de broderie fait au métier d'un pied ou environ de large ; les Mogols et Indiens, hommes et femmes, les portent l'hyver sur leur teste, les repassans par dessus l'épaule gauche comme un manteau. Il s'en fait de deux sortes, les uns de laine du pays, qui est plus fine et plus délicate que celle d'Espagne ; les autres sont d'une laine, ou plutost d'un poil, qu'on appelle Touz, qui se prend sur la poitrine d'une espece de chevre sauvage du grand Tibet ; ceux-cy sont bien plus chères à proportion que les autres, aussi n'y a-t-il point de castor qui soit si molet ny si delicate ; le mal est que les vers s'y mettent facilement, à moins qu'on ait un soin particulier de les déplier et éventer souvent ; j'en ay vue de ceux-cy que les Omerahs sont faire expres qui coustoient jusqu'à cent-cinquante roupies ; des autres qui sont de cette laine du pays je n'en ay pas vue qui passassent cinquante roupies. L'on fait cette remarque sur les chales, qu'on a beau eu travailler avec tout le soin possible dans Patna, dans Agra, et dans Lahor, jamais on n'en peut rendre l'étoffe si molette ny si délicate comme dans Kachemire. On attribué communément cette délicatesse à l'eau particulière du pays, comme on fait à Maslipatan cette belle teinture de leurs chittes, ou toiles peintes au pinceau, qui deviennent plus belles en les lavant.”

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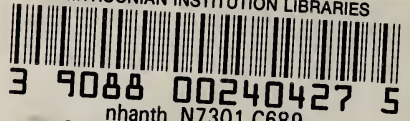
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